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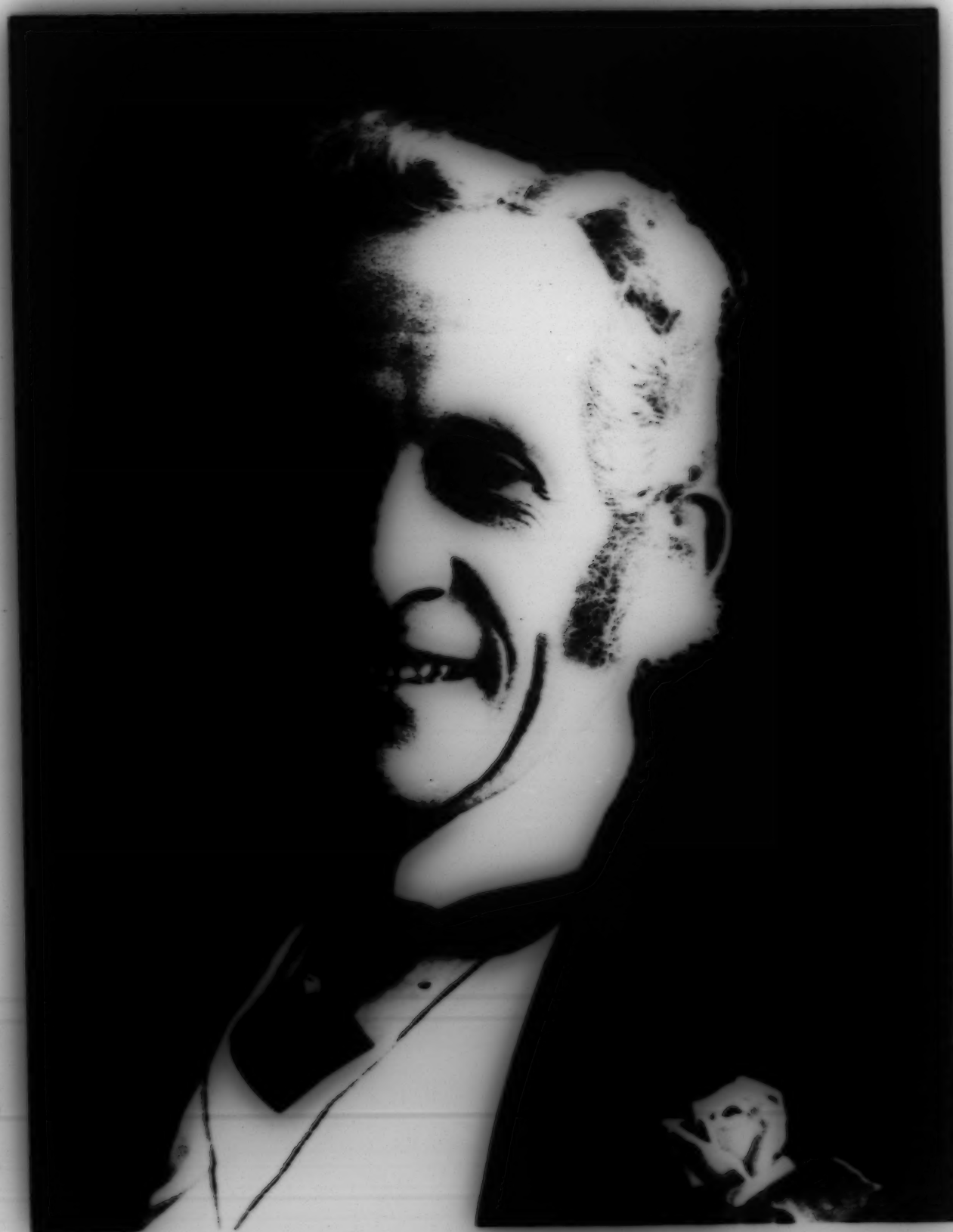


Photo by Rudolph C. Carter, Chicago, Ill.

HARRY GORDON CLARKE.
In Character.

THE MATINEE GIRL.



As a triumph of modernity on the stage The Climbers takes all our bouquets. Even the slang is fresh and the songs warbled about the Christmas tree are from this Winter's operas.

Here we have the loves, the sins, the foibles and the clothes of the Twentieth Century. It was all so positively down to date that the Matinee Girl listened to hear them talk about the Queen's death or mention the newly-discovered star.

It is positively day before yesterday in its era. And the frocks the women wear! Already we are having our dress-makers go to study them for reproduction. At the matinee last week I saw any number of anxious-eyed seamstresses rubbing in an endeavor to get the lines of the costumes.

The stage frock is one thing that can be pirated and carried away in the mind's eye; but when they have been counterfeited and worn—well, they are sometimes quite different from the real thing.

The dinner gown that Miss Bingham wears in the second act is one of those wonderful things that modistes get up nowadays—full of expression and individuality. And the green velvet coat and sables that Mrs. Bloodgood sports in the snow storm, and the white driving coat of Minnie Dupree's—well, they are not at all like stage clothes. They are the sort of thing that you don't have to feel the back of to find out if they are silk lined. You know it instinctively.

There are so many clever people in The Climbers that it is difficult to select one for special praise among so many praiseworthy. It is a delight to witness a performance where not one of the players seems afraid to trespass within the magic calcium lit circle that marks the center of the stage, usually held sacred to the star.

Miss Bingham has James A. Herne's unobtrusive idea of making the "leading" part so-called only a part of the picture. It is a foreshadowing of the plays of the future when the old stage idea of lining up for the star's entrance will be condemned to comic opera. It is this very idea which makes The Climbers go with so much *verve* and reality. Not one of the clever speeches is lost. Every one is on his mettle, and the result is that, from Gottschalk's "Dodo Bird" to the graceful star, each role stands out distinctly, marked by the player's own conception of the character.

Plenty of praise is due this production. Scenes, stage settings and costumes are admirable. The library in the last act looks actually like a real room, and the snow storm outside the Hermitage is cold and dreary and drifting enough to be a setting for the sadness of the climax.

Snow storms on the stage are apt to be very funny. They have a way, like stage moons, of doing preposterous things. Sometimes they chase a leading man around the stage so persistently that it seems almost like persecution.

But The Climbers snow storm is a well behaved actuality and the entire scene, with its gathering lights of late afternoon, is very pretty and poetically suggestive.

Frank Worthing has had the luck once or twice to be cast for impossible roles utterly unsuited to him in every way, and it is a pleasure to see him at last in possession of an opportunity which he makes the best of.

This part of the weak, erring, dishonest man who in the eyes of the world holds a character of integrity, which he uses to further his unworthy aims, is an intensely interesting one. The playwright has drawn it cleverly, and the actor gives an interpretation of the role that does not strive in any way to make the sympathies of the audience go out to him. Not even a houseful of Matinee girls could feel anything but contempt for the character of the dishonest broker. Even in his last suicidal gasp he is still a weak and cowardly cheat, afraid of what he has done, afraid to be known as a self-murderer.

In these days we have so many sadly romantic wife stealers, embezzlers, pathetic burglars and beautiful and tear-compelling adventuresses that it is quite a novelty to see a part of this sort acted without overdoing in either direction.

Once in a while Mr. Worthing's voice seemed to get out of his control, until it was almost a shout; but with this one peculiarity the character is admirably conceived and acted—contrasted as it is against the sturdy manliness of the friend, acted by Robert Edson in his usual strong, quiet fashion.

Mrs. Bloodgood's society girl, and the society widow weeping over tea and sandwiches, are two types beautifully new in stageland

and beautifully real in life. And Miss Bingham's society matron trying to face out the difficulties of her position in the eyes of the world for the sake of her son is a conception that makes us almost respect society.

Perhaps true hearts may beat under the decorative bodies one sees at the opera, and the germs of devotion to duty and home may lurk under tiaras just as they do under sun bonnets in the hayseed dramas, but it seems almost too good to be true.

Society is attacked so fiercely in the evening extras nowadays that I think we get to imagine it even blacker than it's painted. The love affairs of the Four Hundred form luncheon time gossip in our department stores, and as it is not an age of moderation in conversation, the society dog has been in condition for hanging on account of its bad name for several seasons.

But Mr. Fitch in The Climbers gives an idea of the innocuousness of it all, of the emptiness of even the Waldorf-Astoria when one is soul hungry, and, above all, of the deadly society patter of the moment where no one is conscious of what the other is saying.

I think it was that very clever writer, Gertrude Lynch, who made a little sketch for a magazine in which a woman determined to find out if people at teas really knew what they were talking about.

She presented herself one afternoon at several of these entertainments in succession, and to each hostess or guest who greeted her politely she answered simply but pleasantly, "Thanks, I was found dead in my bed this morning."

She said this in turn to eight different people. Some replied: "How lovely of you!" or "It's very sweet of you to say so!" or something of this sort. But no one noticed that she was telling them anything extraordinary.

Clyde Fitch flatters all the types he draws just a little bit, and in this play he flatters his society talkers. They say some really good things.

A still small voice has come over the telephone wires from Milwaukee to the effect that matinees are bad for our girls.

The voice belongs to a scientist, who claims that youthful emotions are torn up to such an extent that morbid ideas of life are engendered, together with excitable nerves, too romantic notions, and all sorts of things.

This is about the worst ever. For years we Matinee Girls have stood for the good, the beautiful and the true, amid the army of playgoers the world over.

We have been the ingenuities of the playhouse, our eyes always ready to brim up or our hearts to thrill over the sorrows or courageous deeds of stage heroes and heroines.

Just fancy what an ungirl-like creature a young woman would be whose emotions were carefully kept in, compressed, and trained to answer to an educated intellectual wire with an optic nerve connection.

Emotions are not hurt by calisthenic exercises. The thrills and tears of the matinee are just as healthful to the mental well being of girls as the swinging of dumbbells and clubs is for their bodies.

Repression of the emotions is worse than the most fearful matinee that ever caused an afternoon audience to sob into its chocolate creams.

Take the girl who grows up with her tears and her smiles carefully kept in; who analyzes, weighs and sizes up every one she meets and calculates as to the choice of conversation that will prove the most impressive. What a queer young person she is! She occurs sometimes and she is always anemic, impossible. And as she develops she grows into a still more disagreeable woman.

The matinee is a far more wholesome influence in the lives of women than novels. A few years ago women sat at home all day poring over novels and weeping over them. Now they laugh at them. At the theatre they may laugh and cry also. They get diversity of emotional massage.

To many women who are ill, worn out from housekeeping or the various domestic woes that crop up in modern lives and must be lived through, the matinee, each Saturday, is a boon and a blessing!

It gets them out of themselves and gives them a good cry, or a good healthy shiver along the spine, or a fluttering of the heart strings, that keeps them from rusting out before their time.

If we never outgrew our matinee emotions we'd never get tired of each other, ourselves or our dinners. It's the blessed enthusiasms of life that make it beautiful. It is the constant, never-dying, looking out over the horizon, with the sails of our ships in view, headed for us, laden with all the beautiful promise of life, that makes existence worth while.

When the emotions dry up and our hearts get so they rattle within us when we walk, then it is time for a quick curtain and an audience that leaves without either a smile or a sigh.

No—when we get out of the matinee habit we might as well put on our rheumatism plasters and begin to tell stories about our neighbors. I see lots of gray-haired girls sprinting into the theatres afterwards, but I know that their hearts are full of primroses in bloom, a perpetual crop that the matinees keep in flourishing condition.

THE MATINEE GIRL.

AMATEURS IN COMEDY.

At the West Side Lyceum, on Thursday evening, the Curran Comedy company, an amateur organization, presented for the first time a three-act comedy, by James E. Curran, entitled Too Much Married. The play is modeled after the pattern of the Broadhurst and Du Souchet farces, and it possesses considerable merit as well as no little originality in its situations and incidents. The central figure is Arthur Calvert, a young married man, who, to cover one almost indiscretion, lies to his mother-in-law. Of course, he is obliged to cover his first falsehood with others, and the result is the regular farce-comedy network of prevarication, complication, and misunderstanding. James E. Curran, the author, played the leading role with excellent comedy effect, and Stella Mills was very attractive indeed as Amy Standish. The other roles were acceptably acted by Francis W. Smith, Edgar Barnum, F. M. Foulke, Fred Hatch, W. J. Holden, Pearl Felton, Jean Bellaire, Jennie Halle-White, Electa K. Page, and Ivy Shannon.

The properties of myrrh both as a cleaner and an antiseptic preserver of teeth were known by the ancients. Myrrh is the base of the new tooth paste, WRIGHT'S DENTIFRICE (in tubes). This exceptional dentifrice can be found everywhere.

HARRY CORSON CLARKE.

Harry Corson Clarke, pictured on the first page of THE MIRROR this week, it is said will before long be seen again in the East. He is said to have made rapid strides in his profession since he last appeared in this vicinity.

This decision is the result of insistent advice from those among his friends who desire to see him in the environment where all feel that he rightfully belongs.

Mr. Clarke is known from one side of the continent to the other. He was born and bred in New York, and his early achievements on the stage were made in and about this city. It was in the West, however, that he reached notable distinction in his profession; and in four cities—Denver, Salt Lake, San Francisco, and Honolulu, H. I.—he has made a phenomenal record in stock work, that of playing with success two hundred and fifty different comedy parts that had before him enlisted the abilities of the best comedians.

Mr. Clarke has his best years, artistically and otherwise, ahead of him in the natural course of things, notwithstanding the fact that he has scored some of his most pronounced hits in "old men" roles. In Denver he was aptly termed "the youngest old man on the stage," and he is recognized far and wide as one of the very few comedians in this country who portray with equal life-like fidelity buoyant, irresponsible youth one night, and the doddering, tottering infirmities of age the next.

It was after a series of remarkable character impersonations and his first appearance in What Happened to Jones, that Mr. Clarke fared forth as a star at the head of his own band of players. He did not then come into the East for the reason that a prophet is still lacking due honor in the place where it should by rights be coming to him. He knew the West was full of friends, that there was plenty of territory in which to make more, and ample time in his career before he need invade his old time haunts.

After three successful seasons in What Happened to Jones Mr. Clarke had What Did Tomkins Do written expressly for him, and supported by a new company, he has been repeating the artistic and pecuniary successes that have attended his whole starring experience. All over the country, from the Mississippi River to the Pacific Ocean, from Texas and Mexico up to and into British Columbia and Canada, this clever, talented, and popular comedian has won favor, and after a vacation which he has most certainly earned, he will accept one of several advantageous offers made to him by Eastern managers for next season.

JUST SAVED FROM QUARANTINE.

At Iowa City, Iowa, recently King and Norcross' At the White Horse Tavern company had a narrow escape from being quarantined at the St. James' Hotel. During the performance Mr. Norcross was informed that a case of small-pox had developed at the hotel, that the Board of Health was aware of it, and the hotel would probably be quarantined. Three of the members of the company were sent to the hotel to get out the trunks and belongings, which was accomplished just as the house was surrounded by the police and quarantined. The hotel was crowded and very few guests escaped before the quarantine. As no other hotel in the city would receive the company, the local Elks generously invited them to their lodge room, where a collation was served and the company waited wearily till 3.50 a.m., when the early train left town.

DANIEL SULLY AND THE CLERGY.

Daniel Sully, touring this season in The Parish Priest, has, it seems, won the admiration of the clergy in every city in which he has appeared. At the Metropolitan Opera House in St. Paul, Minn., sixty-five ministers of various denominations witnessed one of his performances. Mr. Sully received letters of thanks for his performance from several prominent clergymen of St. Paul, among them the general secretary of the local Y. M. C. A., The Rev. Father Curran, rector of the Roman Catholic Church at Wilkes-Barre, where the scene of the play is laid, wrote to Mr. Sully recently that The Parish Priest is in his opinion "a treat of sacred eloquence and a victory of dignity and truth over vulgarity and caricature."

John Turton leading with Rose Melville.



CLYDE FITCH.

PITTSBURGH.

Two ten-offers were brought into use at the Bijou Theatre, Feb. 25, to accommodate the enormous throngs of patrons on the opening night of *Old Kentucky*. The house was taxed to its capacity, and apparently the play was as much enjoyed as when, crisp and new, it received its first presentation on any stage at the theatre. The play has been here for some time, but the characters are as well now as then, the scenery has been kept fresh and bright in appearance, and each of the eight annual visits of this play to Pittsburgh, the attendance has been large. The play was rehearsed for ten days at the Deaconess Theatre, under the direction of Manager Liff and R. W. Hingwall before it was given its premiere at the Bijou on August 28, 1926. On that night the receipts were \$200, considerably less than they have ever been on any opening night at the Bijou since, so that there is nothing to indicate that its popularity is on the wane. Bettina Girard was the first Madame Wilhelmina, since which time Laura Hart, Lela Taylor, and Elsa Ryan have played the role. Miss Ryan is graceful and pleasing in manner, and although she has a difficult standing up to which to measure in the finished performance of Laura Hart, her portrayal is a creditable one. Madame Wilhelmina, formerly of the Grand Opera House Stock Co., opened the role of the hero, Frank Layton, in a way that would be difficult to improve upon. Mr. Spencer was truly greeted as "the old man," and his performance of William Jackson, as Colonel Sandusky, was excellent. As Althea Layton and Barbara Hamilton respectively, Florence Kingsley was good as the latter, and William Collington made a creditable colored man. As the villain, earned the honors of the gallery. The other parts were in capable hands. The Whangbodie Band and the back and wing dancers are features. The Gerslows' Daughter.

The audiences at the Grand Opera House were kept in good humor Feb. 22 by the excellent presentation of the *Masked Ball* by the stock co. Sarah Truax, as Suzanne, scored a distinct hit, and the play was a success. As William Jackson, as Dr. Paul Bonnet, Benjamin Johnson and Alice Gale in the roles of an intimidated husband, and a virgin of a wife, created an end of amusement. Alice Butler, as Madame Bonnet, and Joseph Woodman, as Monsieur Bonnet, were excellent. William French made the most of an unconvincing role, and Edward Folland and Clara Hathaway rendered good support. Under the Red Robe.

Stage Director J. C. Hoffman, of the Grand Opera House, was in New York for a few days recently negotiating for several plays for the stock co. Ernest Henshaw's latest creation, *Portrait of Mrs. Fiske*, suitably framed, and the stock co. of the Bijou, H. M. Bennett, of the firm of R. M. Gulick and Co., proprietors of the Bijou, who has been confined to his room at the Hotel Victoria for several weeks with rheumatism in his feet, has recovered, who has been in the hospital here for some weeks, left 1 to rejoin the co. at Milwaukee. Mildred Holland and her co. spent Sunday 24 here en route from Washington, Pa., to East Liverpool, O.

There seems to be some doubt as to whether Erick and Le Marche will build the theatre on Sixth Avenue, Pittsburgh, which was to have been known as the Empire Theatre. The doubt arises from the fact that some of the tenants of the property on which the theatre was to have been erected have received new leases for their store rooms, commencing April 1, by the owner of the property, E. M. Ferguson. The local report is that Erick and Le Marche, says they have a lease of the ground for ten years, with the privilege of buying at any time within ten years, and denies that the building of the theatre has been abandoned.

The Pittsburgh orchestra concerts at Carnegie Music Hall 23, were unusually interesting in that Henry K. Hadley, the youthful composer, conducted his own overture, *Charles Gaultier*, a phenomenal feat, was the soloist, and in addition he conducted a beautiful tribute to the memory of Ethelbert Nevin in the playing of "Narcissus," as perhaps it never was played before. The melody was sometimes handled by the soloist, sometimes by the concert master, and the whole force took it up at intervals with much strings, never rising above a certain pitch. The audience was deeply moved.

At the Frederic Arner Organ Recital at Carnegie Music Hall on the evening of the 23rd, Mr. Arner gave an impressive recital of "Narcissus," "Miserere," "In Pastorella," and "Narcissus." Mr. Arner himself handled the numbers for the organ.

The concert of the Pittsburgh Orchestra at Carnegie Music Hall 23, the members of the sextet were: C. L. Staats, clarinet; Frank Landman, violin; W. A. Henson, viola; E. L. Loun and Louis Eaton, violins; Miss Edith Viola Ellsberg, soprano, also took part in the programme.

The fourth and last recital of the Kunits String Quartet for the present season will be given at the Schenley Music Hall 14, Victor Horst will conduct the quartet at this concert, and will take part in a performance of the Schubert quintet for two violins, viola and two cellos. The event is anticipated with great interest.

A recital was given at the Carter Conservatory of Musical Art 28, those taking part were: Etna Bradley, soprano; Elizabeth C. McNally, pianist; Theodore Kenta, violinist; and Carlo Fischer, cellist. The Mozart Club will render at Carnegie Music Hall 23, the soloists will be Katherine Miller, soprano; Katherine McGuckin, of Philadelphia, contralto; H. E. Beckwith, Jr., of Pittsburgh, tenor; and Gavriel Miles, of New York, baritone. E. H. Schneider, H. E. Beckwith, Jr., of Pittsburgh, and the Alvin 22 in Hamlet. Miss Harned played Camille at the Wednesday matinee. E. S. Willard 49.

L. W. Mendenhall.

JERSEY CITY.

Harry Lacy and The Still Man were at the Grand Opera House Feb. 23 to excellent business. It is such a long time since either favorite has visited this city that the reception accorded both was very gratifying. The play has been strengthened, and added by an excellent cast. It gives the best of satisfaction of the co. after Mr. Lacy comes. Lynn Pratt, one of the best heavy men that has appeared in this city, Frank C. Bangs as the old banker added dignity and a fine conception of how to act the part of an old man. Elizabeth Baker as Elsie, Gold as Ed, and Emma Bonner as Mrs. Manley were very good. The rest of the cast comprised Charles R. French, John F. Ryan, Herbert St. John, John Birch, and a fine quartette. Shows 25-2 and good business. The play is a masterpiece and well acted. As James T. Galloway as Nathaniel Atkins Laurence as Martin, and Charles E. Fisher as Jack divided honors among the men, and Belle Theodore as Martin's wife was excellent. Marion Cullen, Little Gladys Collins, and Bert Flaherty were also good. A Texas Steer 49.

Across the Pacific at the Bijou Theatre 18 21 drew the houses and duplicated its success of last season. Harry Clay Emery is the comedian of the co., and he is cleverly assisted by Grace Hull as the Dutch girl, Robert Galloway as the miner, Leslie Matthews as the adventurer, J. P. Tucker as his companion, Harry A. Fisher as Flannigan, O'Kane Hills as the general, Chinese Johnny Williams in a dual role, Pearl Seaward as Elsie, Anna Loring as the wronged wife, Virginia Barker as the mother, Violet Vandorsh as the Chinese girl, and Cora Benton as the drunkard's wife lend good support. Specialties are introduced by a good quartette, the Rhythm Band, of Cornet Band, Harry Clay Emery and Chinese Johnny Williams. Martin F. T. C. 25-2 to good business. Mr. Martin presents the piece on a lavish scale. Mr. G. Barker is strong as Uncle Tom, William J. Woods as Fletcher and George W. Parks as Martin's friend and well acted. A. Barker as Simon Legree. Kirtie Walsh is a good Topsy, Helen Davis has the requisite simplicity as Fanny, and Mary Woods as Ephie is a capable actress. A number of specialties are introduced. Matthews and Ridger 49. Shows 25-2 to good business. H. 16.

Thomas E. Shea is to produce a new play Feb. 18. Wilson Ross, manager of Shore Acres, was greeted by a number of friends when he arrived here 25. He is in excellent health except for a bad leg, a memento of his hold up in Boxer ten weeks ago. After each performance of Shore Acres Mr. Ross sent the pies and turkeys used in the play to some deserving poor family.

Jersey City Lodge of Elks are hard at work for the big fair which is to open their new building April 6-13. Managers Frank E. Henderson, Thomas W. Perkins, Harry M. Hyman, your correspondent, and others are on the Entertainment Committee.

fre, has succeeded Fred Robinson as door tender at that house.

The super in *Across the Pacific* at the Bijou Theatre struck for higher pay during the performance 18. Manager Emery, stating that the matter was settled out all the Dutch and Irish super and making it strictly all American super.

WALTER C. SMITH.

MILWAUKEE.

A large and select audience greeted the *Scotch Opera Co.* in *Don Quixote* at the Pubst Theatre Feb. 23. Madame Sandrich was in excellent voice, and had to respond to many curtain calls. The title-role was superbly sung and acted by Signor Rossi, an excellent artist. Signors Bonadoni, Calzani, and De Lara filled the other roles admirably, and Signor Bonadoni conducted in a masterly manner. The production of the opera calls for the highest praise and the pretty settings reflected credit upon stage-manager George Kanner. Manager Wachsner's stock co. performed *Nacette* 21 before a large and well satisfied audience. Yata Yata, a French vaudeville will be given 25 with Elise Kramm in two important characters. Paula Wirth, the accomplished and popular leading woman of the Pubst Theatre Stock co. for the most three years, will be the recipient of a benefit, when she will appear in the title-role of *Theresa Krons*. Julius Donat will enact the principal male part of *Feet Raimond*. Wide-spread interest is aroused over the approaching engagement of Henrietta Crossman. The *Thamhouse Co.* gave the first production in Milwaukee of *Cumberland* 21 at the Academy 25 before a full house. Frederick Paulding took advantage of the opportunity for scenic effects and devised several of the most beautiful and picturesque stage settings ever seen at the Academy, the work on the scenery being skillfully executed by Artist Donigan. This feature, together with the admirable work of the players, evoked an interest and admiration among the audience which the play on itself would have failed to do. Albert J. Brown made his first appearance with the co. in the role of Gordon Grayne and received a cordial welcome. His work in *Don Quixote* was a masterpiece. The production of the opera calls for the highest praise and the pretty settings reflected credit upon stage-manager George Kanner. Manager Wachsner's stock co. performed *Nacette* 21 before a large and well satisfied audience. 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Booked for Feb. 22 was delayed by storm, and did reach here till 9.30, too late to give a performance.
J. W. Carner co. 26-27.

GROGAN & SONS OPERA HOUSE (F. K. Hines, manager); Miss Helen Feb. 20. A White Wolf and a Dog and a Night Bird. Sherlock Holmes 27. The Game Keeper 1. Keller 4. A Black Sheep 2. Sherlock Holmes 21. Rag Masher 22.

JAMESON'S - SAMUELS' OPERA HOUSE (E. J. House; E. J. Goodwin, manager); Hillman Feb. 20. A Day and a Night Bird. Sherlock Holmes 27. The Game Keeper 23. The Flaming Arrow 3.

MELCHER & SPALLS - INTERNATIONAL THEATRE (Harrie Lumberg, manager); Funken's Feb. 20. A Day and a Night Bird. Sherlock Holmes 27. The Game Keeper 2. A Black Sheep 4. White Brothers 5, 6.

WAGNER - RICHARDSON THEATRE (J. Heschler, manager); Miss Helen Feb. 22. The White Wolf and a Dog and a Night Bird. Sherlock Holmes 27. The Game Keeper 4. A Day and a Night Bird. Holmes 7.

WEBSTER-LIVEN (H. M. Gutstadt, manager)

tonians in The Vic
Drew S. James A.

NELSON'S—NELSON'S OPERA HOUSE (R. Lawrence, manager); Eight Ella Feb. 25; packed house; good performance; A Black Sheep 2. A Wise Woman 1.

CASABLANCA—GRAND OPERA HOUSE (C. McKechnie, manager); Finnigan's Ball Feb. 29; excellent performance; good business. A Wise Woman 28.

SWEETHEART—CLARE OPERA HOUSE (L. B. Barrett, manager); Duro-Elliott com. Feb. 25, pleasant crowd. Play Mobile 5. A Black Sheep 2. Dilemma Picture Play co. 13.

GODFREY—OPERA HOUSE (Charles J. Hubbard, manager); The City of New York pleasant house Feb. 25. Lost River 2. A Day and Night 5.

LAKESIDE—BOJCE OPERA HOUSE (Charles C. Stevens, manager); Finnigan's Ball pleased fair house Feb. 23. A Black Sheep 5. Haverly's Minstrel 6. Sherlock Holmes 9.

ELYSIA—MEMORIAL THEATRE (Burt C. Gorman, manager); At the White House Eastern Feb. 23. A Black Sheep 4. A Spring Chicken 13. Clay Clowett 18.

OSCEOLA—MINNIE OPERA HOUSE (Smith and Preston, managers); A Cavalier de France Feb. 27; good business; performance satisfactory. Down Mobile 4. A Spring Chicken 8. A Poor Relation 18.

POLARIS—POLARIS OPERA HOUSE (Giles Harshbarger, manager); Spooner Dramatic co. Feb. 21, pleasant audience with The Black Flag. A Black Sheep 2. Tommy Shearer co. 4-6. A Poor Relation 15.

WINTERHALL—MUSIC HALL (A. M. Andrews, manager); A Spring Chicken Feb. 28; performance satisfactory. HEAT; Henry C. Allen succeeds A. W. Andrews as manager of Music Hall.

BELLAVUE—DELLINGER OPERA HOUSE (F. Dellinger, manager); Finnigan's Ball pleased good house Feb. 25. A Wise Woman 1. Kellar 4.

FURNACE—ON—MILTON—ACADEMY (George F. Wells) (George Pentland, manager); Grimes' Cellar Band 9.

SWEDENHILL—GRAND OPERA HOUSE (L. W. Starr, manager); The American Girl Feb. 26; packed house; excellent attraction. Morillon's Faust 8.

TOLEDO—OPERA HOUSE (J. H. Hawen, manager); Ten Nights in a Bar Room 5. Finnigan's Ball 10. In Egypt 17.

MEXICO—OPERA HOUSE (Cooper and Heenan, managers); A Wise Woman Feb. 27; was satisfactory and fair house. In Atlantic City 7.

PERRYMAN—YATES LYCEUM (H. E. Bell, manager); A Wise Woman Feb. 21; good performance fair business.

HIGHWAYMEN'S—CASINO THEATRE (O. S. Highwayman); J. K. Emmett and Lottie G. Smith 1.

Tew, manager): De
A Homespon Near

COMBES.—NEW OPERA HOUSE (E. C. Gamble, manager): A Cavalier of France Feb. 22, 23; fair at pleased house. At the White Horse Tavern 1.

LOUISVILLE.—TOWN HALL (George Sherman, manager): The Merry Wives of Windsor Feb. 23; at pleased house. J. T. C. 12.

LOUISVILLE.—NEW THEATRE (F. W. Lloyd, manager): A Cavalier of France pleased fair house Feb. 23. Sanford 4149.

LOUISVILLE.—WASHINGTON STREET OPERA HOUSE (J. C. Chase, manager): Miss Hobbs Feb. 23. A Cavalier of France 2. Eddie 1.

LOUISVILLE.—OPERA HOUSE (J. K. Murdock, manager): Service and Reverses Vandeville co. Feb. 23-24; small business. Little's Players 4-6.

PLATTSBURGH.—THEATRE (W. H. Farnum, manager): A Spring Chicken Feb. 23; good and pleasant business. S. J. T. C. 5. Madame Albert 18.

SPRINGFIELD.—THEATRE (J. K. Murdock, manager): A Spring Chicken 1. J. K. Edgett and Lottie Gilson 6.

SPRINGFIELD.—OPERA HOUSE (J. J. Sturmen, manager): Stetson's U. T. C. Feb. 23; S. R. O. F. Filigan's Roll 2. J. W. Carner co. 6.

SPRINGFIELD.—OPERA HOUSE (J. D. McLeach, manager): Deeds 1.

SPRINGFIELD.—BENEFIT OPERA HOUSE (J. F. Johnston, manager): A Jolly Affair Feb. 23; canceled.

WATKINSVILLE.—OPERA HOUSE (Chas. Dobb, manager): The Mysterious Model Feb. 28.

WATKINSVILLE.—ACADEMY OF MUSIC (C. Taylor, manager): Corse Payton Comedy co. 4-9.

WILSON, J.

NORTH CAROLINA.

GREENSBORO. ACADEMY OF MUSIC (N. Adams Brothers, managers): Frank Adams in Uncle Sam and a Brother's Crime Feb. 25-27; large business crowd. Coleman and Binger's Minstrels 2. Local performers: S. Packard Opera co. 7. Side Tracked Van Dyke and Eaton co. 9.

WELLSVILLE. ACADEMY OF MUSIC (R. C. R. Adams, manager): A Trip to Contouton Feb. 22; large house. Packard Opera Co. in Prince Fro Tom 2. Good performance; small audience. The Burgmaster 2.

CHARLOTTE. GRAND OPERA HOUSE (J. L. Plummer, manager): Mabel Patzig co. 4-5. Quo Vadis 16.

GOLDENROD. MESSENGER OPERA HOUSE (J. L. Griffin, manager): A Trip to Contouton Feb. 2. Fair house; performance good.

CHARLOTTE. OPERA HOUSE (Nat. Grand manager): Una Clayton co. 4-5.

WELLSVILLE. OPERA HOUSE (J. A. Webb, manager): Dark.

NEW BERN. MASONIC OPERA HOUSE (J. L. Griffin, manager): Packard Opera co. 4-7.

1990

GRAND OPERA HOUSE. METROPOLITAN THEATRE.
P. Walker, manager; A. Roll Roy to pass his
evening Feb. 28; mediocrity in performance. Doubled
The Parish Priest to S. R. 2; 21; excellent per-
formance. The Christian 28; Son's Hand 8; Mur-
der and Snuff 6; A Brass Monkey 11.

GRAND OPERA HOUSE. C. P. Walker, man-
ager; Doubled Sully in The Parish Priest Feb. 27; go-
ing business; pleased audience. The Christian 28;
Roulers 2.

GRAND OPERA HOUSE. GRAND OPERA HOUSE (W.
Robertson, manager); Dark.

JACKSONVILLE. OPERA HOUSE (H. P. Smu-
th). Manager; Daniel Sully Feb. 26.

FLORIDA.

DAYTON. VICTORIA THEATRE (Lee M. Bo-
ggs, general manager; G. C. Miller, business man-
ager). The Witt Talmage lectured to fair audience Feb.
under auspices of Elks. Marie Dressler in Miss Pri-
vate. Good business. 21; pleasing performance. Tim
Murphy in A Bachelor's Romance to fair business.
Dorothy Sherrod and a good supporting co. assist-
ed the star in a fine production. Alice Nielsen in The
Fountain. Teller to capacity 25; fine production.

PAINE THEATRE. J. J. Leitch, manager; T. M.
Hessene's Partner 21 23; S. R. 6; beautiful pro-
ficiency acted. Nashville Students 25 27; S. R. 6; ex-
cellent pleasing. — ITEMS: Tim Murphy's buzz-
ard was broken into here and the trunks of vari-
ous members of the troupe were broken into. Losses.
— Manager Harry E. Fricht reported his lect-
ure at the Grand Opera House, Indianapolis, to capacity
24. He will give his last lecture in this city at 7
Park 7.

J. W. WEINER

TERRELL. MARKET SQUARE THEATRE (Freder-
ic M. Adams, manager). Thomas Jefferson in Rip Van
Winkle drew fair house Feb. 25; performance plea-
sing. Artistic work was done by Mr. Jefferson, J.
D. Walsh, W. H. Howard, R. F. Kucken, James L.
Linn, Margaret Heyward, Mable Walsh, and Ed-
ward L. Linn. The latter two were in the cast of
a fair house in laughter. — Blanche Linderholm, Chas.
Snyder, Arthur A. Noyes, Fredrick Lander, Mrs.

Lancelles were pleasing. Ernest Gamble Concert c
2. White's Faust 3. Erwood Stock co. 49.—ITEX
Charles Swickard has joined Hello, Bill.

W. H. McGOWAN.

THE ELKS.

OKLAHOMA TERRITORY.

OREGON.

PENNSYLVANIA.

IN OLD
NEW ENGLAND

Magdalena in Andrea Chenier in the United States. The following season she appeared at the Waldorf Astoria, New York, and sang in numerous other concerts. Later she won success with the Melba-Hills company. Last sea-



ROSALBA CHALIA.

son she appeared in Mexico, where her name soon became a household word, and thence she came to Havana. Her father was a man of means and for years an officer in the Spanish army, but Madame Chalia is essentially Cuban in her feelings and sympathies, and in her great love for her country has perhaps done more toward bringing the three elements, Cuban, Spanish and American, together in closer harmony than any other woman.

Madame Chalia was well educated as a girl, and her broad intelligence, her ability to converse dispassionately on any subject, combined with her fascinating personality, makes her noted socially as charming a woman as she is to the world a great singer. Teresa Carreno gave three piano recitals at the Tacon last week that were much enjoyed. She was unfortunate in coming here just at this time, as the Carnival season is now on, with festivities galore. In consequence, Madame Carreno played to only fair business. She left yesterday for Mexico.

Ronconi completed his engagement at the Paynet Sunday. It was quite successful. The Tomba Italian Opera company will be the next attraction.

The Albini is doing a paying business. La Presa, change artist, is a new arrival. There are no changes in the bills at the Cuba or Alhambra, but both houses are doing a good business.

Phil and Phil, musical artists; Massey, comedy juggler, and the Wilsons, colored cake walkers, are the new faces with Pabillon's Circus. Nowell and Shevett, bar performers, and George Gilbert, with his trained goats, have completed their engagement with the circus and left for the States.

Manager Harry Clark had a benefit at Gaiety Park, Feb. 19, that brought out a large crowd.

The Berriel French opera company, from New Orleans, is expected next week at the Tacon. J. ELLIS NORRIS.

LIEBLER TO MANAGE BELLEVUE.

Karl Bellevue will return to this country next season to make a starting tour under the management of Liebler and Company. Negotiations to this effect were completed last week. Mr. Bellevue signing a contract with Liebler and Company for a term of years. He is at present in England and will go shortly to Australia for a tour there, after which he comes to America. The first play in which Mr. Bellevue will be seen here will be a dramatization of Stanley J. Weyman's "A Gentleman of France," by Harriet Ford, one of the authors of "The Greatest Thing in the World." Liebler and Company have just secured the dramatic rights to the book, and Miss Ford will begin work on the play as soon as she finishes "Romance of the North Sea," which she is writing for Rich and Mansfield. Mr. Bellevue's tour here will open in November. Eleanor Robson will take the principal female role of Mlle. de la Vire. Mr. Bellevue, of course, will be Gaston de Bonne.

ACTORS' SOCIETY'S NEW QUARTERS.

The board of directors of the Actors' Society of America completed arrangements, last Thursday, by which the organization will take possession, on May 1, of the four-story and basement house at No. 114 West Forty-third Street, and occupy it as headquarters and club house. A lease has been taken on the property for a period of seven years, and very soon the work of overhauling and remodeling the building will begin. The Society is in excellent pecuniary condition, owing to its remarkably rapid growth during the past year, and the new quarters will be fitted and furnished in most substantial and handsome fashion. The first and second floors will be used for the various offices of the Society, and the third and fourth floors will be fitted up as club rooms.

ACTORS IN A FIRE.

The members of The Christian company (last seen) had a thrilling experience at Lexington, Ky., last Saturday night, when the Phoenix Hotel, at which they were stopping, was burned. There were many narrow escapes. Lilla Vane, who plays Glory Quinby, was taken from the third story of the burning building. Mrs. Georgia Dickson is prostrated by the shock.

ENGAGEMENTS.

Conrad Cantzen and Ella Warren Harmon, with Robert B. Mantell.
James Bradley, for The Village Postmaster.
Dolly Kline, for the soprano role, in A Mormon Wife.
Nelly Jones Barclay, with William Owen's Repertory company.
Duchess Bijou, sister of Yolande Bijou, is engaged for The Son of Napoleon, at Corso Payton's, Brooklyn.
Teresa Maxwell, to play in the Broadway production of Justice.
Walter Crosby, for The Little Minister.
George Osbourne, for Lovers' Lane.
Lillian Mae Crawford, re-engaged for the Elms Stock company.
James E. Campbell, as musical director with Robert La Roche.
C. S. Pinrose, for his fifth season as general agent and railroad contractor with Gentry's Dog and Pony Show (No. 1), having closed with the Dog Show at Kansas City on Feb. 9, and joining the Gentry show at Houston, Tex., on Feb. 11.
Sam Bernard, for The Prima Donna.
Nette Fremont, for The City of New York, to play her original role, Patsy Sanderson.
Fred J. Mills, has joined the Grand Spectacular company for its tour, and for the last season.
Lester Williams and Rose Coleman have been engaged by Arthur C. Vinton for his next season's production of At the Old Cross Roads.
Len B. Williams, as press agent for Gentry's Dog and Pony Show (No. 1).
Etta Butler, for The Prima Donna.

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Gallery 10c., Balcony, 25c., Orchestra, 50c.

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PASTOR'S

Continued Performance.
11th Street, between 3d and 4th Aves.
Seats 30 and 40 cent.

Cawthorne and Forrester, Lew Sully, Hickey and Nelson, Sophie Barnham, Petchings Bros., John Le Chan, Joe and Willie Barnes, Sisters Bernard, Hoffman and Mowbray, Burney and Kelly, Saville and Stewart, Clifford and Hall, Amos Juggler, The American Vitagraph.

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Mats, daily 2-10. Eves at 8-12.
Grand "Pop" Every Sunday Night.
1-10th St. Next week—A WISE GUY '00

AMERICAN 42d St. and 5th Ave.
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CARMEN.
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PROFESSIONAL CARDS.

Four of Miss **AGNES BURROUGHS** in EAST LYNN

Continues to be Brilliant and Successful. Last Week, AMPHION THEATRE, BROOKLYN, N. Y.

What the daily Brooklyn Standard Union, Feb. 26, says: "The audience last night, which was large, was well satisfied with Miss Burroughs' powerful interpretation, and looked on with interest at the end of every act."
Brooklyn Daily Times, Feb. 26, says: "Miss Agnes Burroughs proved herself mistress of emotional acting, and her facial expression was wonderful."
Rochester and Democrat, Rochester, N. Y., Feb. 19, 1904, says: "Miss Agnes Burroughs is in every way deserving of the enviable reputation she has acquired as an emotional actress. She attacked the part with energy, intelligence and vim, and scored a triumph."

Address all communications to H. S. TAYLOR, 127 W. 30th St., or Ed. Route.

GEORGE FRIEND

LEOPOLD (The Head Waiter), in At the White Horse Tavern,

GRAND OPERA HOUSE THIS WEEK.

LOUIS ALBION

Three years with AT THE WHITE HORSE TAVERN

Light Comedian.

Three years in stock

BOYS AND JUVENILES.

Daily's Theatre.

Charles W. Hanford

DISENGAGED AFTER MARCH 9.

FRED'S SEIDLER (Leading Journalist) AT THE WHITE HORSE TAVERN. Management Dan and Chas. Frohman, season 1904-1905. At the Grand Opera House week of March 1.

Address care Daily's Theatre.

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DELLA CLARKE

THE PROFESSOR

THE LISPING GIRL

AT THE WHITE HORSE TAVERN.

At Liberty after March 9.

Address care MIRROR.

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FRANK ROLLESTON.

COL. WEST, LITT'S SHENANDOAH.

METROPOLIS THIS WEEK.

ELSON HOMMEL

BUSINESS MANAGER.

CORSE PATON SULLIVAN CO., 1900-1901. CORSE PATON SULLIVAN CO., 1901-1902.

Invites Offers for the Summer and Autumn.

ED. SPENCER, Philadelphia, Pa., March 6.
JOHN MEAN, 171 E. 8TH ST., PHILADELPHIA, Pa., March 6.
ST. LOUIS, Mo., March 2-5, Cincinnati, O., Feb. 29,
page 17-21.

BOWERY BURLINGERS (Hibernia) and Seaside
mgrs.: Buffalo, N. Y., March 4-9.

BROADWAY BURLINGERS: New York City, March
4-9.

CATHERINE HAVEN VAUDEVILLE: East Boston,
Mass., March 4-9, Des Moines, Ia.,

CITY CLUB (Amateur): Washington, D. C., March 4-9,
Baltimore, Md., 11-15.

CITY SQUARES (Edw. Sheridan, mgr.): Essex City, N.
J., March 4-9.

CRAMER JACOB (Robert Manchester, mgr.): Phila-
delphia, Pa., March 4-9.

DENTY DR. GESS (H. Thompson, Wesley, mgrs):
Providence, R. I., March 4-9.

DAINTY FAIRLY (Geo. H. Brown, mgrs): Boston, Pa.,
March 4-9, Reading, Pa.,

GAY BUTTERFLIES: St. Paul, Minn., March 4-9.

GAY MISCELLANEOUS (Fred T. Howe, mgr): Cin-
cinnati, Ill., March 5-9, Grand Rapids, Mich., 10-15,
Toledo, O., 11-21.

HAWAIIAN NIGHT BURLINGERS: Philadelphia, Pa.,
Feb. 25, March 9.

HIBES COMMISSIONS: St. Louis, Mo., March 4-9.

INDIAN MAIDENS (Frank H. Carr, mgr): Lowell,
Mass., March 4-9.

INDEPENDENT VARIETIES: Niagara Falls, N. Y., 4-9,
Pompano, O., March 4-9, Columbus, O., Hartford, W.
Va., 7, Ashland, Ky.,

JACK'S, SAM T., BURGLARIES: Boston, Mass.,
March 4-9, Brooklyn, N. Y., 11-16, Philadelphia, Pa.,
18-21.

KNOX BUTTERFLIES (Louis Robt, mgr): Philadel-
phia, Pa., March 4-9.

LAFAYETTE Sideshow (James J. Morton, mgr): Pitts-
burgh, Pa., March 4-9.

LONDON BELLES (Rose Sybil's): Providence, R. I.,
March 4-9.

MERRY MAIDENS: New York City, March 4-9.

METROPOLITAN MERRY MAKERS: Wellington, O.,
March 4-9.

MISS NEW YORK, JR.: Troy, N. Y., March 4-9, Al-
bany, N. Y.,

NEW YORK STARS (Jack Blake, mgr.): Chicago, Ill.,
March 4-9.

NORTHVALE BELLES: Indianapolis, Ind., March 4-9,
St. Louis, Mo., 10-16.

RAMELERS (Howe and Fournier, mgrs.): Cincinnati,
O., March 4-9.

RENTAL AT BROOKLYN, N. Y., March 4-9.

SANTY FAIRLEY (Al Louette, mgr): New York City,
March 4-9.

EIDE AND KATON GAETY: Milwaukee, Wis.,
March 4-9.

ROSE HILL, POLLY (J. Herbert Mack, mgr): Pat-
erson, N. J., March 4-9.

SOUTH BEACHE THE WARE: Farmington, Conn.,
March 5, Waterbury, Ct., Middletown, 7, Rockville,
Vt., 10, Madison, 10, Toamont, 12.

TROPIANS T. W. Hopkins: Baltimore, Md., March
4-9, New York City, 4-9.

VANDERBILT BURLINGERS (T. W. Hopkins, mgr):
Montreal, Can., March 4-9.

VANITY FAIR BURLINGERS: Canton, Pa.,
March 4-9.

VICTORIA BURLINGERS: Detroit, Mich., March
4-9.

WHITE RAYS' VAUDEVILLE: Baltimore, Md.,
March 4-9.

CHEN, A. B.

CHICAGO, March 4

wagon up in front of a barber shop and stripped it of its contents. When I asked the complainant witness what he took he said: "Three chains, eight razors, a pair of clippers and four m-

(Special to The Mirror.)

Lacy's impersonation was never better, and the novel illusions introduced to represent the

(Special to The Mirror.)

ST. LOUIS, March 4

and formerly a member of the Imperial Stock, is stage manager. The play is along the similar melodramatic lines of the average Havlin attrac-

A black and white portrait of a man, likely a historical figure, seated and wearing a suit and tie. The image is framed by a decorative border.

Photodupl. Service, 6 Avenue C, Co., New York

George Chapman, whose picture is given above, is leading baritone of the Jules Gran Opera company, now touring the West. Mr. Chapman in his thirtieth year, is a hard and conscientious worker and very ambitious. He has large repertoire, and is making rapid strides in his profession. He sang with the Castle Square Opera company in New York and Chicago, and also eight weeks last Summer in Syracuse, and the press has spoken very highly of his work.

IN OLD
NEW ENGLAND

(Special to The Mirror.)

WASHINGTON, March 11.

IN OLD

(Special to The Mirror)

POST-PAY March 4

is just as potent an attraction as ever, and the audience have been large at the Boston. Miss Lacy's impersonation was never better, and the novel illusions introduced to represent the r

N OLD
NEW ENGLAND

this city and sentenced to serve seven years' imprisonment.

With the exception of the Lafayette Square, the Bijou, and the Lyceum theatres, the remaining theatres were opened Sunday night, and did a land office business. The White Rats concert at the Columbia had Henry E. Dixey, Dorothy Morton, John and Lenhart, Almont and Dumont, James J. Corbett, Bonnie Thornton, Dillon Brothers, Lind and McIntyre, and Haley's Washington Band. The New National had Anita Freeman in a lecture. Manager E. B. Stair at the Academy of Music gave a specially selected bill that comprised Zella Kavalston, Anna Conrad, James Plunkett, the Clover Leaf quartette, Emerson and Omega, Blenheim and Heitz, Joe Russell, Fred Truesdell, and Stella Mayhew. At the New Grand Delta Fox, the United States Marine Band, Grant and Norton, and the biograph were seen.

The underliners for next Monday are: E. H. Southern and Virginia Harned in *Hamlet* at the National, The Dairy Farm at the Columbia, A Young Wife at the Academy of Music, The Tropics at the Lyceum, and the Dainty Dances Barbiere at the Bijou.

Josef Hoffmann will give a piano recital at the National Theatre March 14.

Manager Joseph E. Luckett goes to New York this week to make arrangements for his summer stock season. His present intentions are for musical comedy.

James A. Mahoney, through the premature discharge of a revolver during a performance of *Cyrano de Bergerac* by the Lafayette Square company, received a very serious but not dangerous wound in one of his fingers.

JOHN T. WARD.

CINCINNATI.

Pike Stock Scores in Lady Beautiful.
Good Bills. A Students' Performance.
(Special to The Mirror.)

CINCINNATI, March 4.

The canceling of Olga Netherese left the Walnut without an attraction for this week, but the Secret Service company is filling the gap. Next week, Peter F. Bailey.

The greatest success of last season at the Pike was *Pinkie's Lady Beautiful*, and it was repeated yesterday with equally satisfactory results. Lizzie Hudson Collier's *Camilla Brent* is one of the best things she has done in this city, and capital performances were also contributed by Baron Douglas, Herschel Mayall and Angela Bolores.

Huck's has one of its strongest cards of the season in *The Village Postmaster*. Archie Boyd in the title role repeated yesterday the fine impression he made in the same part at the Grand last season, and is surrounded by an excellent company.

A *Ride for Life* is this week's melodrama at the Lyceum. Ross Snow and Carrie Ezier are featured.

Michael Strogoft was warmly received by the audiences at Robinson's yesterday, a special feature being the return to the company of Will A. Denning, who is a great favorite with the patrons of this theatre.

The dramatic pupils of the College of Music, under the direction of Jennie Mannheim, presented *The Merry Wives of Windsor* at the Edison on Tuesday evening in a manner that reflected the greatest credit on all concerned.

Fred J. Butler, who has played character parts with the Pike company for several years, and who successfully staged a number of their productions last season, has been appointed stage manager to succeed Frederick A. Thompson, resigned.

Frank Benithorne has resigned from the Pike company.

H. A. SUTTON.

BALTIMORE.

Richard Mansfield at the Academy—Primrose and Deckstader at Ford's.
(Special to The Mirror.)

BALTIMORE, March 4.

Richard Mansfield appeared at the Academy of Music this evening in Henry V. Marie Dressler next week in *Miss Putnam*.

Primrose and Deckstader's merry company hold the stage of Ford's Grand Opera House, where they present a thoroughly up-to-date musical performance. *Unleavened Bread* next week.

The Night Before Christmas, a pastoral play, entertains the patrons of the Holiday Street Theatre.

HAROLD KUTNER.

THE P. W. L. BIRTHDAY.

The Professional Woman's League celebrated its eighth birthday on Feb. 28 with an "At Home" at the League house from 3 p.m. until midnight. About fifteen hundred people attended. The house was beautifully decorated throughout. The members of the different committees worked hard to make everything pleasant for their guests, and they certainly succeeded. In the absence of the President, Mrs. A. M. Palmer, who was ill, "Aunt" Louisa Eldridge, the First Vice-President, welcomed the guests. A bountiful supply of refreshments was served on the third floor. A mammoth and gorgeous birthday cake had been sent by Lillian Russell and occupied the place of honor on the table. It was cut at four o'clock with great ceremony.

The receiving committee of the League included Mrs. Fred G. Ross, Amelia Ringham, Genevieve Vassar, Elton Fernandez, Mrs. May Isabel Fisk, Mrs. Joseph G. Rosa Rand, Annie Bore, Emily Righ, Margaret Robinson, Mrs. Margaret Barnett, Eleanor Carey, Mattie Ferguson, Mabel Norton, Sara Palmer, Margaret St. John, Alice Gram, Mrs. Henry Smith, Grace Vought and Mrs. Lomaschloss. Among the guests were members of every company in the city, and many others. There were also a large number of non-professional people present. The pretty decorations were still in evidence at the League yesterday afternoon, when the March Literary meeting was held, with Sara A. Palmer as chairman. The feature of the programme was the reading of a paper on "Chinese Women" by Mrs. Henry H. Kront. March 18 will be Drama Day. Mrs. H. C. de Mille will be in charge. Belle Gray Taylor will be chairman of the next Literary Meeting, April 1.

Blanche Bates was a guest of honor at the League on Feb. 25. "Aunt" Louisa Eldridge acting for Mrs. A. M. Palmer, the President, introduced Miss Bates to the members, and asked her to say a few words. Miss Bates declared it was her first case of stage fright and could only thank the Leaguers for their kind reception.

WHITE NICE TO CELEBRATE.

On Thursday night the Benevolent Order of White Nice will hold a carnival and ball at the Grand Central Palace. The organization is composed entirely of chorus girls, and its purpose social as well as charitable. At a meeting of the Executive Committee, held last Friday at the Waldorf Astoria, the following committees were appointed to officiate at the celebration: Committee on Gladness, Reception Committee, Elsie Fay, Peggy Donaldson, Rita Dean, Stella Butler, Evelyn Harris and Madge Lansing. Committee on Flowers, Pauline Chase, Tessie Moore, Jessie Jordan, Ellen Edmond and Rita Aubrey. Committee on Publicity, Mabel Taylor, Maude Rose, Madge Norton, Jessie Roscoe, Kitty Jordan and Gladys Earls. Committee on Peace (Floor Committee), Zaza Bolosco, Luban Diamond, Thomas Edmond, George Irving, Rose Vera and Madge Hoffman. The girl behind the gun, sergeant at arms—Annie Leslie.

Since the formation of the society it has been learned that an organization composed of law, long ago assumed the name, White Nice, and there are indications of approaching war between the two clubs.

THE STOCK COMPANIES.

Una Abell-Reinker resigned from the Stock company at the New Century Theatre, Newark, of which she has been leading woman, on Saturday. She announced her retirement in a farewell speech to the audience. Differences of opinion with E. K. Nen, manager of the theatre, over the policy of the house, are understood to have caused her withdrawal. Neither Miss Abell nor Mr. Nen would make any statement for publication. Miss Abell intends to rest a few weeks. She has not settled upon her future plans. She is very popular in Newark, where she has played leading roles in stock for three seasons. Rebecca Warren has been engaged to succeed Miss Abell at the New Century.

The Victoria Theatre opened Feb. 25 to a large audience. The stock company presented *The Last Paradise*, with vaudeville between the acts. May Hosner made her return to Chicago after an absence of about one year. She was long the leading woman at Hopkins Theatre, and her popularity was demonstrated by her rousing reception. Lilian Mortimer, another Chicago favorite, was also warmly received, as were Albert A. Andrus, Jules Russell, and Edwin Boring. The work of the company was praised by the daily papers. The current production is *The Girl I Left Behind Me*, to be followed by *The Banker's Daughter*.

A very successful season of Sardinia productions was inaugurated at the Grand Opera House, Memphis, Tenn., last week. *Cleopatra* was the opening bill. Melbourne Macdonald appearing in his well-known characterization of Marc Antony, was ably assisted by the Hopkins Stock company. To Nettie Marshall, just as *Cleopatra* told the heaviest work, and she scored a hit. Nellie Lindroth won favor as Octavia. The production was elaborate, the original DuPont scenery and effects being used. Fedora this week.

Christopher, Jr., produced by the Boyle Stock company, Nashville, Tenn., Feb. 25, 26, will be remembered as one of the most successful seasons of the season. William Stuart as Christopher, Jr., gave one of the most artistic performances ever seen at this house. Morris McHugh played Christopher, Sr., in his customary unctuous style. J. H. Applebee was very amusing as the silent Mr. Glibb. William G. Bookwith as Bart Reboley was refined and interesting, and J. Gordon Edwards was quite at home as Mr. Simpson. Frank Melville gave a fanciful performance of Job, and J. H. Hollingshead was an excellent Major Hedway. Ethel Harrington was prominent as Clara Hedway. Anna Hollings was sufficiently dignified and aristocratic as Mrs. Velt, and Emma Butler made Mrs. Glibb a very interesting character. Nancy Rice was the Nettie Velt, and looked and acted the part charmingly. *The Little Minister* this week.

The Alcazar Theatre Stock company, San Francisco, presented work of Feb. 18. What happened to Jones. Never in the history of the Alcazar has a better performance been given and it would be hard to say who was the best of this company. Joseph Kilgour, Edwin T. Emery, George P. Webster, and Howard Scott were all that could be desired, as were also Frank Bacon, Charles Smiley, Harry Brady, Kittle Belmar, Agnes Rankin, Ida Manning, Gilda Daudet, Ada Lewis, and Lila Converse. The ladies were handsome gowns and the settings were in keeping with the standard of the theatre. The Countess Gucki followed.

The Baldwin-Melville Stock company, in New Orleans, gave excellent and well-attended performances of *The Charity Ball* Feb. 25-26. Maude Odell, Lucia Moore, Blanche Seymour, Maurine Freeman, J. M. Sainpolis, E. O. Hart, and T. J. Grady continue to do commendable work.

George Bloomquist, who has been the last four years with the Neil company, is in town for a few weeks, before going to San Francisco to join the Grand Opera House Stock company.

Belasco and Thall are making every effort to have the best stock company in San Francisco. The Alcazar Theatre company, that already includes Joseph Kilgour, Edwin T. Emery, George P. Webster, Marie Howe, and Juliet Crosby, will be strengthened by the addition of Ada Lewis, May Buckley, and Theodore Roberts.

Edgar Baume closed with the Thalhouser company, Milwaukee, Feb. 24. During his long engagement Mr. Baume has played a wide range of parts, among his most marked successes being *Petronius in quo Vadis*, the *Chevalier de Vaudrey* in *The Two Orphans*, Silas Woodcut in *A Gold Mine*, and Cassio in *Othello*, his handling of the intoxicated scene of the last named character winning him a scene call at nearly every performance. Mr. Baume's acting ability and personal attributes won him hosts of friends in Milwaukee, and his departure was viewed with much regret by the Academy's clientele.

Meredith S. Esmond, who closed her engagement with Sporting Life on Feb. 27, was immediately signed by Manager Jacobs for the Columbia Theatre Stock, Newark, N. J., as leading lady, opening March 11.

J. J. Spies is engaging people for Mortimer Snow's Summer Stock company at Jacobs' Lyceum Theatre, Albany, N. Y. Grace Franklin Lynch has been secured as leading woman.

ALFRED E. AARONS BANKRUPT.

Alfred E. Aarons filed a petition in bankruptcy in this city on March 2, with liabilities of \$85,382.62 and no assets. Among his creditors are Joseph Haworth, Thomas Q. Seabrooke, Harry Kelly, Henry Bergman, D. Frank Dodge, Etienne Girardot, Richard Carle, Edward Rosenbaum, the Gillin Printing Company, Elie Fay, Josephine Hall, and about thirty chorus girls. His successful failures, *Macbeth*, *Awkins*, *A Military Maid*, and *Robert of Sicily*, are blamed for his financial collapse. Last week Liebler and company, who recently produced *Unleavened Bread* at the Savoy Theatre, this city, then managed by Mr. Aarons, brought suit to recover from him \$961.84, which they allege to have paid to him, or for him, during the run of the play.

CHANGES IN MY LADY.

Norma Whalley will replace Violet Hollis as the queen in *My Lady* at the Victoria Theatre next Monday. York and Adams will also be seen for the first time that evening as two of the musketeers, and will in addition give their specialty. Miss Hollis is going to Europe to play there.

ENGAGEMENTS.

George Ford, as musical director, and Oscar Brown, for the Gorman and Ford Stock company.
H. D. Crosby, for the Braum Dramatic company.
Marie Dressler, for the New York Theatre Stock company, opening there in April.
Anita Bridger, by Broadhurst Brothers, for Why Soak Left Home.
Eva Westcott, for The Village Postmaster.
Harry G. Keenan, for McElbourne.
Harry Rosendorf, by John J. Coleman, for the bad boy role in *The Wrong Man*.

COMPANIES CLOSING.

Whitney and Keadler's Quo Vadis, now touring the South, at Richmond, Va., March 9.
A Bell Bell, at Milwaukee, Wis., March 9.
Marks Brothers, Dramatic company, R. W. Marks, manager, at Scranton, on March 9.
The Broadhurst Brothers' What Happened to Jones company closed at Spring Valley, Ill., on Feb. 24.

ACTORS' CHURCH ALLIANCE NEWS.

The Rev. Dr. George W. Shinn, of Boston, whose sermon upon "The Theatre as a Place of Amusement" has been circulated throughout the country and has forwarded the work of the Alliance very perceptibly. He lived a brilliant address before the Eastern Chapter of the Actors' Church last Monday morning. Dr. Shinn spoke upon "Dramatic Ideals, and in part he said:

It is a fatal mistake to make comparisons between the test of success in the dramatic or any other profession. Let us sweep away the notion that this work is ruled by pecuniary tests. The actor's work is not far from being a profession in which the pecuniary test is applicable. Very many devoted members of this calling do not work enough to be even comfortably during their working period, not to speak of all of the untold players.

Nothing is more sad than the sight of unemployed players who hunt the dramatic agencies. And let me say right here that nowhere does one find more beautiful charity than among the successful actors who help these unfortunate ones.

From a series of letters I have been able to get hold of actors' ideals from the actors themselves, and I have been greatly impressed by the nobility and truth of the answers which have come to me. What we seem to need more than we need good actors is good plays.

Show me a man's amusements and I will tell you the character of that man, said a wise old writer. The stage today is what the people demand. The taste of the theatre always reflects the public taste. The degradation of the stage today is due to the low ideals of the managers and the public. Elevate the public and you elevate the stage. Let me say and let me say that the stage is now and has always been, precisely what the public makes it. The stage should not only amuse, it should also refine. And the players need not, at least the best of them, need not, yield to the managers' dictum in the matter of bad faced plays.

A meeting of the Council of the New York Chapter of the Alliance was held last Friday afternoon. Those present were the Rev. Walter E. Bentley, the Rev. Thomas H. Sell, the Rev. F. J. Clay Moran, the Rev. H. M. Warren, F. F. Mackay, Kate Clayton, George D. Macintyre, Rosa Rand, W. F. Owen, Vernon Charles, John A. Holden, and Chandler Smith. Eighty-nine new members were admitted to the Alliance, and considerable routine business was transacted. The constitution of the Eastern Chapter was read and discussed. A committee was appointed to draft a by-law to govern local chapters in various cities in forming their organizations. A committee of two was appointed to call upon the officers of the White Rats and urge them to pursue their action against Sunday performances. Plans were discussed for raising money to extend the work of the Alliance with added zeal during the coming year, and it was decided to give a benefit performance in this city soon after Easter.

The Rev. J. D. Heron, of Portsmouth, Ohio, writes in the February number of his parish paper, *Church Echoes*, as follows: "The purpose of the Alliance, which is composed of Christian actors and Christian people in other walks of life, is to purify the stage and to redeem it from corruption. We are aware that many good people think that this is one of the labors of Hercules, akin to cleaning the Augean stables. But the Church is Hercules and the only real Hercules, and we believe that this is part of the Church's duty. If the purpose of the Actors' Church Alliance be accomplished—the cessation of Sunday performances and the furnishing of wholesome dramas—we have no hesitation in saying that it will have redeemed the role of the Good Samaritan and will have put to shame the criticism of priest and Levite who pass by on the other side."

The fifteenth regular service of the Alliance was held on Sunday morning at All Souls' Unitarian Church, of which the Rev. Thomas R. Silver, honorary vice president, is the rector. The subject of the sermon was "The Charm of Life." Mr. Silver spoke earnestly and eloquently, pleading for the preservation of the ideal in spite of the commercialism that besets art. After the sermon F. F. Mackay made a short address, in which he outlined the purpose of the Alliance and spoke particularly about the effort now being made by the organization to enforce the closing of theatres on Sunday. The attendance at the service was large.

ARTHUR COLLINS HERE.

Arthur Collins, manager of the Theatre Royal, Drury Lane, London, arrived yesterday from England, and is stopping at the Holland House. This is Mr. Collins' first visit to America, and he comes to see the New York production of his melodramatic success, *The Price of Peace*, at the Broadway Theatre. He also intends to study American theatres, and hopes to secure artists for his next year's Drury Lane melodrama and Christmas pantomime.

Mr. Collins says that with the exception of the period when the theatres were closed, owing to the queen's death, the present season has been one of the most successful ever known in London. Madge Lessing, he says, has scored a great hit in *The Sleeping Beauty* and *The Beggar's Opera*. Mr. Collins is accompanied by Marshall Moore, stage manager of the Drury Lane, who is to stage *The Price of Peace* here, and E. A. Hastain, the Drury Lane's scenic artist.

THE MANAGERS AND AGENTS' CLUB.

Prospects seem to be bright for the formation in this city of a club of theatrical managers and agents. The matter has been talked of for some time, and recently a letter was sent by Frank Murray to a large number of managers and agents asking their cooperation in forming the club, and from almost all of them has received favorable replies. George A. Kingsbury is another manager who has been active in pushing the project. At present the managers and agents, alone of all persons concerned in the theatre, are without a club, and most of them would hail with delight a place where they might foregather when in the city. A meeting will be held in the near future to put the plans into practical shape.

DRAMATISTS CLUB MEETING.

The regular monthly meeting, dinner and "shop talk" of the American Dramatists' Club were held at the Barnett House in this city on Saturday evening. Second Vice-President Howard P. Taylor was in the chair, and among those present were Charles Klein, Eugene W. Presbury, H. Gratian Bonnelly, Charles W. Hunt, Harry P. Maxwell, J. Foster Miliken, Richard A. Purdy, George Taggart, and E. R. Vallentine. Current business of importance was discussed, reports were heard upon the progress of legislation for play protection in various States and Territories, and the following new members were elected: Harry E. Smith, Archibald Claverling Ginter, Paul Kester, Joseph Le Brant, Frank Pixley, Francis Drake, and Henry Tyrrell.

MR. HACKETT'S PLANS.

James K. Hackett will inaugurate his first season as an actor-manager at Wallack's Theatre in September next. He will appear in a version of Don Cesar de Bazan by Victor Mapes. It will be entitled *Don Cesar's Return*. Mr. Mapes' play was written for Richard Mansfield, but the success of Henry V. this season compelled him to give up the path of doing it, and Mr. Hackett, who is a great believer in the possibilities of reviving interest in this favorite character, considers himself fortunate to have secured the rights. Mr. Hackett expects to run *Don Cesar's Return* for four weeks from Sept. 2, at the end of which time he will produce a new play of American life by an American author, the title for which has not yet been selected.

EDWIN KNOWLES IMPROVING.

Edwin Knowles, who was stricken with paralysis at his home, 865 Lafayette Avenue, Brooklyn, on Feb. 6, is now reported to be out of danger. His physician says that he has the case well in hand and hopes for Mr. Knowles' complete recovery. Although the patient expresses daily a desire to return to his desk, it will be some time before he can attend to business.

PROFESSIONAL DOINGS.



J. A. Norton, an excellent portrait of whom appears above, will be remembered by many the actor who have met him in his capacity of correspondent of *The Mirror* at St. Louis. Mr. Norton has filled this position for more than a year, and his thoroughness as a newsgatherer and good judgment as a critic have brought his letters into prominence. While doing able work of *The Mirror*, Mr. Norton has been winning success in another field. Since 1897, when he came to St. Louis, he has been expert assistant to ex-Governor W. J. Stone, of Missouri, in his receiver ship of the Mullany Savings Bank. The immense volume of business connected with this task has been handled by Mr. Norton with great credit. Upon his expert statements of the bank's condition the receiver's attorneys brought suit against the directors for the deficit, and after a stubborn contest the receiver recovered judgment for \$189,093. This successful outcome of his labors, coupled with ex-Governor Stone's high recommendation, brought Mr. Norton a number of offers from financial institutions. He has accepted the chief clerkship of the Missouri Trust Co., one of the oldest and strongest in the West, and will be found at that company's offices hereafter.

The American Dramatists' Club bill for the protection of unpublished dramatic and musical compositions, introduced in the Pennsylvania Legislature by Representative Stroth on Feb. 14, was referred on Feb. 22 to the Committee of Law and Order, of which Edward P. Gamble is chairman. Colonel James F. Miliken, of the Dramatists' Club, who went to Harrisburg to advocate the enactment of the law, has received assurance that it will be pushed forward as rapidly as possible.

Gilbert Faust and Eva N. Carr were married on February 5 at the home of the groom's father, in San Rafael, Cal. Mr. Faust has retired from the professional ranks and is engaged in business in San Francisco.

The employees of the New York Theatre will have a ball at the Murray Hill Lyceum on Thursday night.

Harry Mitchell was injured by a fall during the balloon scene of *The Man from the West* at Detroit on Thursday and was taken to St. Mary's Hospital, in that city.

Edwin A. Pratt will give another musicale and entertainment at his home in Brooklyn on March 6.

H. S. Northrup has denied the report that he was betrothed to Margaret Bourne.

Seventy-one members of the late Vienna Life company have sued the Operetta Company, its promoters, for salaries alleged to be due for services during the recent disastrous run at the Broadway.

Mrs. Rosevelle Wildman, wife of the late American consul at Hong Kong, who with him and their children were drowned in the recent wreck of the steamship *City of Rio Janeiro*, near San Francisco, at one time studied for the stage under tutelage of Kyle Belton.

Grace Golden, now at Aiken, S. C., is rapidly regaining her health.

Paul Steindorff has signed as musical director for The Casino Girl.

Henry Rosenberg, lessee of the Metropolitan Theatre, this city, purchased the property last week from the North Side Realty Company for \$275,000. Mr. Rosenberg means to remodel the theatre in so far as may be necessary to establish a roof garden next summer.

Katherine Savary, of The Bostonians, and Charles M. Wilson, non-professional, of Louisville, Ky., were married in New Orleans in January.

Frank E. Somersby filed a petition in bankruptcy in this city last week, with liabilities of \$3,600, and assets of \$84.75.

Modeline Payne has announced the breaking off of her engagement to marry the Count Santaluce, of Italy, which betrothal was chronicled last Spring. The Count, now in Italy, will return to New York in a few weeks.

Mabel Pierson, who has been ill, has regained her health and has rejoined The Bostonians.

Alexis Rossian sailed for London last week and will study under Madame Marchesi in Paris. Her last engagements were with *My Lady* in Boston and in oratorio at Pittsburg.

Charles J. Diem, who has been playing Elder Berry in *Six Hopkins* with Rose McElville, has been transferred by Manager John R. Stirling to play *Sleepy* in *Me and Mother*.

The writer of alleged theatrical news and dramatic opinions in the *Sun* continues to display his ignorance. In his review of the Actors' Fund benefit in the *Sun* of March 2, treating of Grant Stewart's little play, *Undine*, founded on the fable by De La Motte Fouque, he said: "The French fable of *Undine* is familiar as a beautiful symbolic 'trifle.' Here the *Sun* writer's ignorance led him to imagine that the fable was French because its author had a French name. In fact, De La Motte Fouque was a German. The *Sun* writer ought to have seen from the names of the characters Bertoldo and Hulderbrand that the original was German instead of French. Yet the *Sun* writer's ignorance of the titles of so many French playwrights as *Six Hopkins* and *My Lady* in other plays in the *Sun* is a sad thing in the living Play Theatre. *Six Hopkins* is a French play, not a German one. *My Lady* is a French play, not a German one. *Six Hopkins* is a French play, not a German one. *My Lady* is a French play, not a German one."



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PROFESSIONAL COMPLAISANCE.

During this season there has been a tendency to discourage the encore that marks a new feeling as to this tribute thrown by a complaisant profession that respects traditions to the voracious public.

As matters have gone on from time out of memory, an audience expects and exacts much from its entertainers. It may be said that in many cases an audience receives no more than its entertainer or entertainers are happy to grant. The artist not sure of place is apt to forget everything but self-satisfaction upon encouragement from the front, and the habit of responding to applause is insidious in its growth. And it sometimes happens that mediocrity itself is hidden to a repetition, so varied and inconsistent are the manifestations of the public. Thus the young person of talent exercises a pleased and natural vanity upon opportunity, the mediocre would repeat or respond to exhaustion upon the slightest encouragement, and the fixed artist bows to convention until the encore becomes a nuisance that grieves and destroys the pleasure of the judicious in the theatre.

The encore or recall not only wearies artists and weakens dramatic effect, in the case of a play, but it has badged the profession of the theatre with a reputation for vanity that in some respects is unjust. The insignificant atoms of humanity whose lives are cast in the dark corners of life are in the habit of enlarging upon what they term the "self-conceit" of persons in the glare of the footlights; but humanity is the same everywhere, and the opportunities of stage favorites are but the sour grapes of the obscure. As a rule, the person that pretends to dislike praise is a hypocrite; and though the vanity of stage people, which originally is but of a piece with the vanity of most people in private life, may in some cases have grown to a luxuriant flower in a peculiarly favorable soil, it is not even in its sophistication as blame-worthy as hypocrisy.

With all of what appears to be vanity in the profession of the theatre there is much that is artificial, for reasons that any student of theatrical life must recognize. There are many persons on the stage whose modesty in private life is as marked as is the modesty of the habitually quiet and unassuming persons with whom they associate off the stage. What to the shallow in the theatre appears to be vanity is but the assumption of a demeanor necessary to the profession. The stage is no field for the commonplace. And the modest player at work in a stage atmosphere is in this respect a victim of stage habit made necessary by the very nature of the vocation. Not that all players are modest in the common acceptance of the term, for that they all are not is patent; but even those that carry the demeanor of the stage into private life are victims of the atmosphere they have been compelled to assimilate, and they are unable to divest themselves of the professional manner which stronger natures throw off with their "make-up." But even the members of the profession

who in all circumstances retain something of the custom of their work or many of them, do so in a measure from a pride of occupation that is not to be dismissed lightly, and it may be said that others not of the theatre would show the same consciousness of vocation if they had opportunity.

As to the encore, which in drama has its counterpart in the "curtain call," there is much that eliminates the theory of pure vanity to be said for the player. The actor, of whatever grade or temperament, often responds in mere courtesy, if not from something akin to apprehension, mindful of the fact that the public is a monster clumsily yet honestly effusive in its favor, but quick to take offense and crushing it its wrath. Of course there are the mediocre, as to whom suggestion has been made, that take the slightest applause at a fictitious value, and by whom a hint of liking is translated into a volume; and there are the curtain speakers, as to most of whom no plea of modesty can honestly be put forth. Oratory and acting are distinct, and they are irreconcilable on a common ground. An orator may be a good actor, and a good actor may be an orator; but as a supplement to the play oratory is out of place. The most reprehensible sort of curtain speakers are those that have a stereotyped address, the reiteration of which may please the groundlings to whom it is new, but it fills with dread persons that have heard it once and are compelled to listen to it again. There is some excuse for the witty actor who can rise to any occasion, but even he would better confine himself to acting. As for the occasional actor of unusual fame, the public perhaps may be pardoned for wishing to know how he bears himself out of character, although such actors are unfortunate, as a rule, in being poor speakers before the curtain, although most of them are bright lights among kindred wits at dinner.

As for acting, the art of it condemns anything that militates against the legitimate effects of it, and the player who comes in front of the curtain to let the footlights reflect disillusion from his face injures the art he labors in. His appearance in any aspect fresh from any scene of the play that his apparition now disturbs undoes much that he has done to see which alone his audience has assembled. The curtain should be as the cover of a book, to shut in the play and all that pertains to it after that play is done.

SHOULD IT BE IMPERSONAL?

A GREAT deal of attention has been paid by the newspapers to the suggestion recently made by RICHARD MANSFIELD, actor, that it would redound to the credit of ANDREW CARNEGIE, iron magnate and establisher of libraries, if that distinguished endower should found a national theatre. Mr. CARNEGIE himself no doubt has read the many flattering suggestions that have been made as to this new possibility to increase his fame, as well as the accompanying compliments to Mr. MANSFIELD for having projected the idea.

The possibility that Mr. CARNEGIE may devote a million or two to this object is so remote, however, that it will not be out of place to ask if an endowed theatre of such inspiration and under such auspices could be expected to take universal rank among such institutions.

In the first place the endowed theatre should be impersonal, as it could not be with such a sponsor and such a founder. Mr. CARNEGIE, for instance, if the spirit should move him to devote money to such an enterprise, or such a philanthropy, as the case might be, might so restrict its operations that it could not hope for the broadest artistic scope that such an institution should have for usefulness or for general recognition. In short, like the Carnegie Libraries, it would be the Carnegie Theatre.

Reverting to Mr. MANSFIELD, another difficulty might present itself. Mr. MANSFIELD has left his impress upon the theatre of his day in no uncertain lines, and the impression naturally will become deeper as he matures. Seriously, no history of the stage of his time would be complete without a long chapter devoted to this eccentric, able, versatile, volatile, diplomatic, irascible, calm, explosive, dignified, impatient, determined, vacillating, accomplished, and artistic player. As Mr. MANSFIELD suggested the idea of this endowment, upon its materialization he would naturally be selected as director of the Carnegie Theatre. As director, Mr. MANSFIELD could do no less than fix upon RICHARD MANSFIELD as the "star" or leading actor of the institution, and his aptitudes in all that pertains to the theatre—he is not only an actor but also a painter, a musician, a linguist, a stage manager, and an authority on most things that belong to the stage would

enable him to dispense with many heads of departments and in himself personify them. This would make for an economical institution, but the result would not be a national theatre. It would, however, be a theatre, wherever located, that would attract national attention, if not universal curiosity and concert.

NOTES OF NEW THEATRES.

The new theatre to be built by Dick P. Sutton at Erie, Mont., has been designed by E. W. Houghton, of Seattle, Wash. The building will be of brick or stone. The entrance will be shielded by a wrought iron canopy. The lobby will be finished in marble, with a tiled floor, and handsomely decorated walls and ceiling. The seating capacity will be about 2,000 and the stage will measure 45 x 72 feet. An automatic fire extinguishing system will be installed.

Mackenzie and Mann, wealthy Canadian railway promoters, intend to build at Winnipeg, Man., a combined hotel and theatre, at the corner of Main Street and Portage Avenue. Work will begin this spring and the estimated cost of the building is \$750,000.

Thomas G. Leath intends to build a new theatre at Richmond, Va., and the erection of still another playhouse is a probability.

The new theatre at Greensboro, N. C., built by the city at a cost of \$50,000, will be ready to open at Easter. The stage is 45 feet wide, with a depth of 40 feet, and rising 10 feet to take any attraction on tour. The seating capacity is 1,120. The house is heated by steam. S. A. Schloss has leased the house and will manage it in connection with his theatre at Wilmington, N. C.

The new theatre at Chihuahua, Mexico, will be formally opened May 5. Claire Kelly, the Main Street and Carnival Queen, will preside. President Diaz is expected to attend.

The old opera house at Cedar Falls, Iowa, is to be replaced with a modern \$30,000 structure, erected by a stock company, headed by Manager J. C. Pack and.

The Business Men's Club, of Rochester, Minn., is pushing a project for a new theatre there.

A new Summer theatre is being erected at Rock Springs Park, East Liverpool, O. J. Howard Maxwell has been engaged as manager.

The new Avenue Theatre, Detroit, is now in course of construction. The house is located at Woodward and Jefferson Avenues, and is to cost \$20,000. It will be completed by June 1. H. H. Lankin will be manager.

A theatre, costing \$10,000, is to be built on the site of the recently burned Coates Opera House, Kansas City.

MUSIC NOTES.

A concert was given in the small ballroom of the Waldorf Astoria Hotel last Tuesday afternoon by Martin Johnston, Elizabeth Northrup, and Percy Hennis. Mr. Hennis is a young baritone, new to New York, who has recently become a soloist of the St. Patrick's Cathedral choir. His singing on Tuesday afternoon was thoroughly artistic and enjoyable, and won the enthusiastic approval of the audience.

The report that there will be no season of grand opera next winter at the Metropolitan is emphatically denied by the management.

Harold Bauer gave his farewell piano recital at Mendelssohn Hall last Tuesday afternoon. Another excellent programme was rendered with masterly conception, rare technical skill, and poetic feeling.

Gertrude Kenyon, of The Castle Square Opera company, St. Louis, recently assumed the role of Santuzza in Cavalleria Rusticana, owing to the illness of Adelaide Norwood, and made quite a hit. Miss Kenyon has a voice of remarkable purity and brilliancy.

Manager Howard Paw has a fine tour booked for the United States Marine Band, opening March 18, and continuing six weeks. Amy Whaley, soprano, will sing at all concerts.

Hans Winderstein's Leipzig Orchestra, under management of Norma Knappf, made their first American appearance at Carnegie Hall on March 1 and were highly successful.

The last concert of the People's Symphony series will be devoted to the modern school, and the fourth, on March 15, at Cooper Union, will be devoted to the romantic period. Works by Weber, Schumann, Mendelssohn and Brahms will comprise the programme. Mackenzie Gordon will be the soloist.

AMATEUR NOTES.

The High School Chorus of St. Joseph, Mo., presented The Mikado Feb. 22 at the Tivoli Theatre. The cast included Joseph Quilley, J. F. Ruche, Harry Dunbar, W. P. Sanders, Jack Dalton, Helen Lyon, Anne Lane, Whitford Alexander, and Kate Barnes. The performance was under the direction of Ralph Dunbar.

Society amateurs played Jim the Penman at the Berkeley Lyceum on Feb. 25 for the benefit of the New York Business Women's Association. The cast included Arthur M. Baker, Fredrick Edgar Camp, Jacob Wendell, Jr., Evert James Wendell, Philip T. Brown, George Dillwyn Cross, Thomas S. McLane, Arthur Egleston Nichols, John T. Conover, Charles Nelson, Kent Jr., Pauline Gray, Frances Lansing Fryer, Mrs. William H. Judson, and Mrs. Eugene Lamb Richards, Jr.

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THE TRUST AND "THE MIRROR."

Nov. 1, 1897.—The Theatrical Trust sued the circulating agents of THE MIRROR to recover damages for alleged libel.

Nov. 17, 1897.—The Theatrical Trust sued the printers of THE MIRROR to recover damages for alleged libel.

Nov. 19, 1897.—The Theatrical Trust sued THE MIRROR to recover \$100,000 damages for alleged libel.

March 7, 1898.—The Trust procured a warrant against the Editor of THE MIRROR for alleged criminal libel.

March 15, 1898.—A hearing on the charges began at the Jefferson Market Police Court, before Magistrate Simms.

March 22, 1898.—The Editor of THE MIRROR waived examination and gave bail for appearance.

March 25, 1898.—The Grand Jury dismissed the complaints, refusing to indict upon the testimony elicited.

June 2, 1898.—Indictments on the charges were found by another Grand Jury.

April 5, 1900.—The Trust discontinued the suit for damages against the circulating agents of THE MIRROR.

April 18, 1900.—The Trust discontinued the suit against the printers of THE MIRROR.

April 18, 1900.—The Trust discontinued the suit for \$100,000 damages against THE MIRROR.

Feb. 21, 1901.—The indictments against the Editor of THE MIRROR were dismissed on motion of the District Attorney.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, unimportant or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession care of THE MIRROR will be forwarded.]

A. M. New York city: Tom Robertson wrote David Garrick.

INTERESTED, Philadelphia: Lulu Glaser has closed her tour in Sweet Anne Page.

W. W. A., Detroit: 1. The transportation of players in regular theatrical companies is paid by the management. 2. Write to dramatic agents concerning a place with a company.

H. V. S., St. Louis: Sidney Sommers Toler is a member of Chase Payton's Stock company, whose headquarters are at the Payton Theatre, Brooklyn.

EDNA: At the White Horse Tavern was first played in English at Wallack's Theatre, this city, on Feb. 6, 1899. The principals in the cast were: Giescke, Harry Harwood; Charlotte, Eva Vincent; Gertrude, Miriam Nesbitt; Siedler, Joseph Holland; Sutter, Leo Friedlschein; Hinkelmann, Felix Morris; Clara, Ruth Berkeley; Josephine, Amelia Eingham; Leopold, Frederick Bond; Louis, Paul Davidson. Frederic Bond is now playing the role of Giescke.

R. T. W., Chicago: The spectacular operetta, Indigo, was first produced in New York at the Casino on Aug. 25, 1891. The music was composed by Johann Strauss, and the English libretto was made by Max Freeman and Edgar Smith. The original cast was as follows: Fantasia, Pauline Faldemond; Toffana, Louise Beaudet; Radamanta, Eva Davenport; Banana, Villa Knox; Zuliana, Madge Yorke; Indigo, Edwin Stevens; Janio, Ferdinand Schuetz; Bonadour, Harry Macdonough; Hunki Punki, Max Fichman; Arrabi Jabas, A. W. Tams; Ali Baba, Jefferson De Angelis.

R. H., New York city: Josephine Orton (Mrs. Benjamin E. Woolf) was born in Brooklyn in 1843. W. C. Bryant, the poet, was her uncle. Miss Orton received a splendid education, especially in music, when in very early girlhood, and in 1858 she made her first appearance on the stage, at Barnum's Museum. She was successful and popular from the outset of her career, and played with many of the best companies of the time, including those at the Metropolitan Theatre, the Boston Theatre, Wallack's Theatre, the Howard Athenaeum, the Boston Museum, and the Theatre Varieties in New Orleans. In 1867 she married Benjamin E. Woolf, the critic and composer, who died recently. Mrs. Woolf survived her husband and is now living in Boston.

R. G. H., Boston: Dr. S. Weir Mitchell wrote the novel, "The Adventures of Francine," that was dramatized by Langdon Mitchell, his son, and that was produced with Henry E. Dixey in the leading role. Dr. Mitchell himself did not, it is understood, do any of the work of dramatization. He has, however, tried his hand at playwriting. The Miser, a one-act play from his pen, was produced at the New Olympic Theatre, London, on May 9, 1891. The story is of an old miser who sacrifices everything in life to his lust for gold. He dies, at the end, clutching his treasures, and vainly trying to prevent death from parting him from his gold. Wilson Barrett acted the title role in the original production, and the other parts were played by A. Melford, Cooper Cliffe, and Miss Belmont.

ABOUT RAILROADS.

The Cincinnati, Hamilton and Dayton Railway made last week a new connection with the Cincinnati, Richmond and Muncie Railway, running from Cottage Grove to Richmond. A line from Richmond to Muncie is under construction. Train service from Cincinnati to Richmond began Feb. 25. This gives the C. H. and D. a direct connection from Cincinnati, Hamilton and other points to Richmond.

The Lackawanna Railroad put into service on Feb. 24 a new fast mail train, leaving New York at 2 a. m., arriving in Buffalo at 1 p. m., and connecting there with the mail trains of the Lake Shore and Michigan Southern, Wabash, Buffalo, Rochester and Pittsburgh, Erie, Nickel Plate, Michigan Central and other lines. In addition to a mail car the train is equipped with through drawing room vestibule sleeping cars between New York and Chicago and New York and Scranton, together with vestibule coaches between New York and Buffalo. A dining car is attached at Binghamton.

THE PLAYERS' CHRONOLOGY.

- March.
- 4 Covent Garden fire, 1858.
 - Birth of Silas Baldwin, 1825.
 - Debut at the Arch Street Theatre of Rose Morris (died 1896), the original Topsy, 1850.
 - Birth at Deal, England, of John T. K. Shan, manager at Charleston, S. C., 1832.
 - First production in New York under the first managers, Murray and Keen, of Richard III, 1750.
 - Birth at London, of Charles Ross, 1802.
 - Thomas Beuntout died, 1815.
 - Julia Dean died, New York, 1808.
 - Matilda Heron died, New York, 1877.
 - Henry Maeder Pitt died, New York, 1808.
 - Artemus Ward died, Southampton, England, 1867.
 - Mrs. Owen Marlowe died, New York, 1860.
 - Charlotte Roberts died, Port Huron, Mich., 1898.
 - Edwin Forrest born, Philadelphia, 1806.
 - Debut of Celia Logan, Philadelphia, 1852.
 - Last appearance of Tyrone Power, Park Theatre, New York, 1841.
 - American debut of Mary Gladstone, Philadelphia, 1851.

THE USHER



It is amusing to note the careful manner in which E. F. C. Boddington's name has been obscured when it has not been omitted altogether in the announcements and advertisements of *To Have and to Hold* at the Knickerbocker Theatre. Indeed, it would seem that the manager has shown more ingenuity in ignoring the dramatizer than he has in working over the dramatization itself.

Perhaps Mr. Boddington will not complain on this score, however. His play in its original form was approved by Miss Johnston, author of the novel, and indorsed by the publishers, Houghton, Mifflin and Company. But I am told that despite its necessarily melodramatic features it was still not sufficiently sensational to please Charles Frohman, who wanted it to contain as many "stunts" as *The Pride of Jennie*.

It would be interesting to compare Mr. Boddington's play with the play "presented" at the Knickerbocker last night. Of one thing at least we can be certain, without opportunity for such a comparison: what absurdities, clap-trap situations and conventional dialogue there may be in the acted drama are not to be laid to Mr. Boddington, who is a man of taste, judgment and literary ability.

There must be something wrong in the condition of things which leaves the last quarter of a dramatic season so nearly devoid of fresh interest. All the plays, as it were, being at the top of the pudding. *New York Times*.

It is the boast of the Theatrical Trust that its control of the situation enables it to schedule productions to the best advantage. Like most of the boasts in that quarter this one is vain and empty.

D. H. Harkins, in a letter from Margate, England, to Morris Phillips, writes: "I got the grip in Cincinnati, continued to play when I should have been in bed, and paid the penalty of my foolishness by breaking down. I had to give up my engagement with Miss Behan and take a rest, so I thought a complete change advisable, and I am happy to say I am on the mend. I shall stay on this side until it is time for next season's work."

Lent has had no appreciable effect upon the attendance. There are several popular successes on the New York stage at the present moment, prominent among which are the romantic plays at the Republic and the Criterion. Likewise there are a number of productions that are not paying.

The "papering" of New York theatres has been reduced to a science. For several years past a photographer in this city has furnished audiences at short notice to managers who wish to create a false impression of popularity.

This enterprising provider of spectators has a long list of clients to whom he sends punched tickets by special messengers a few hours before the performance. He always sends good seats, and they are almost invariably used.

I understand that his compensation is both direct and indirect. Those that he serves frequently pay him an annual subscription. The rest who get his "complimentaries" only occasionally are supposed to appreciate the favor and to patronize the photograph gallery.

The people he produces at the theatres are well-dressed and creditable spectators, wherefore the photographer's system is preferred by the managers to the old device of "papering" among the employees of the large retail stores.

Last week H. G. Whitney, of Salt Lake, spent a few days in town before going to Washington to attend the inauguration.

Mr. Whitney is prominent in his home city. He has managed various dramatic and musical ventures, including the tour of the Mormon Tabernacle Choir to the World's Fair, and he is at present devoting his energies to the management of the *Deseret News*.

He says that the theatrical season in Salt Lake has been notably successful, his community sharing liberally in the great business prosperity that the far West is enjoying.

A new word has made its appearance recently in French journalism. It was coined by a famous caricaturist, who frequently hits off the foibles of actors of the self-exploiting variety—those that formerly were called cabotins.

The new word, which is a noun descriptive and characteristic of the class in question, is derived from the phrase *à la va? à la va?* ("have you seen me?") and is written *matruu*.

A late number of the *Journal Amusant* pretentiously shows one illustration *matruu*

going from a prodigal table to play the part of a starving prisoner in a melodrama, while a less noted *matruu* after an insufficient repast at home enters the theatre to be served as Sardanapalus with a princely feast.

The haveyouseenme is not an altogether unknown quantity in New York.

Bronson Howard is enjoying a trip to Egypt. In the course of an interesting letter from Cairo, he says:

"I don't know whether you have made this trip yet, but it is great! The most interesting thing of it all to me is the mixture everywhere of the most up-to-date modern improvements with costumes, manners, customs and race-types that have come down to us unchanged from the Lord only knows when, not the chronologists.

"When I left London everything theatrical was quiet as the Egyptian ruins on account of the Queen's death, though I imagine the coming season will not be a bad one. The theatre's great rival, society, will not be in the field against it. So think, also, some of the leading managers. One firm, Messrs. Greet and Engelbach—with whom I have just concluded a contract—feel this decidedly.

"I hear good things of the American Dramatists Club. It seems to be going on finely this season."

Mr. Howard gives no hint in his letter as to the date of his return home. Indeed, it is probable that he will stay abroad for some time to come. We shall very likely get his next two plays via London.

THE ACTORS' FUND BENEFIT.

A successful benefit for the Actors' Fund of America was given at the Broadway Theatre March 1, under the management of Daniel Frohman. The theatre was crowded with a demonstrative audience. The receipts are stated as at \$3,500.

The programme opened with a sketch by Madrox and Wayne. Then came a fantastic playlet, *The Shades of Night*, by Captain E. Marshall, presented for the first time. This told two young lovers, seeking sequestration in the remote room of an old English country house, were surprised in their sentimental dialogue by the two ghosts, a man and a woman respectively, ancestors of the living sweethearts. It developed that in life the man-ancestor had murdered the woman-ancestor, and that both were condemned to haunt the mansion until their families should be united by marriage. In the wedding of the living characters this end will have been accomplished. The whimsical comedy, *The Shades of Night*, was a deft mingling of ancient and modern speech and manners, of the spiritistic and the real. Drollery abounded in the lines and situations. The young lovers were played excellently by Cecelia Loftus and William Courtney, and the spectral figures in Alison Skipworth and Grant Stewart.

The Shades of Night having fallen, the double sextette from *Florodora* sang "Tell Me, Pretty Maiden." White Roses, Lottie Blair Parker's pretty play, was next presented by Mary Manning, who was a welcome comedienne. Mrs. Thomas Whiffen, who made a hit as Wilson, and Dorothy Tennant, who won favor as Ethelyn, the Wolf Hopper followed with some comical talk, and made way for the scene from *The School for Scandal*, that served to show some of New York's popular players in famous roles. Hilda Spang's *Lady Teazle* did not equal other characterizations she has given here, the role being seemingly unsuited to her. Charles Richmond's Charles Surface and Guy Standing's Joseph Surface were distinctly modern and out of atmosphere. By far the best performance was the *Sir Peter* of William H. Thompson. Fred Courtenay played the servant.

The next number was Beatrice Herford in her monologue, *The Intelligence Office*, an immensely clever satire, that Miss Herford delivered admirably. Grant Stewart's burlesque skit, *An Appeal to the Muses*, that the Twelfth Night Club did a while back, was repeated successfully by these Twelfth Nighters: Amelia Bingham, Blanche Bates, Ethel Hornick, May Robson, Minnie Dupree, Bijou Fernandez and Evangeline Irving. Mr. Stewart also wrote the next offering, that closed the performance. It was *Undine*, a one-act version of the well-known tale of the water nymph and the knight. The poetry of the fable seemed to have eluded Mr. Stewart's grasp, and the dramatic value of the play was slight. But though Mr. Stewart failed to achieve a success as author, Cecelia Loftus won emphatic approval as Undine. She gave a new demonstration of her unusual versatility by enacting the tragic role with decided force and appreciation. William Courtney as Hildebrand and Alison Skipworth as Bertolda were satisfactory.

NEW PROVIDENCE THEATRES.

Reports are that Providence, R. I., will have another theatre, and perhaps two, ready for business next season. Charles Allen, former owner and manager of Allen's Star Theatre, that was burned three years ago, has secured property on Westminster Street for a term of 99 years. The property is 150 by 67 feet and the new structure will be thoroughly up-to-date in construction and will cost about \$75,000. The building will be used in front for business purposes and the rear will be given over to the theatre, which, it is said, will have the largest stage in the city. It will have its own electric plant and about forty dressing rooms will be provided. The theatre will enter to the best class of amusements at popular prices. Nothing has yet been decided as to the management, but it is to be known as Allen's Opera House. Work on the structure has commenced. The Goodwin Land Company, of which Charles V. Goodwin is manager, purposes building a fifteen-story edifice on Westminster Street, nearly opposite the Empire Theatre, for a theatre and offices. The prospects of the company states that \$225,000 is to be paid for the site, 60 by 265 feet. The theatre will cover an area of 60 by 145 feet, with seats for about 2,500.

MR. SOTHERN HIRES A PLUMBER.

E. H. Sothern, during his recent engagement at the Star Theatre, Buffalo, gave a practical lesson in sanitation to the manager of that playhouse. Upon his arrival at the theatre Mr. Sothern found that the plumbing in the dressing rooms was in a very bad condition. He straightway engaged a plumber to make the necessary repairs and had the bill sent to the manager. Whether the actor or the manager paid the account eventually is not known, but at all events Mr. Sothern's company came through the engagement without contracting malaria, typhoid fever or other ills.

ACTORS' ORDER OF FRIENDSHIP SMOKE.

The Edwin Forrest Lodge of the Actors' Order of Friendship will have a celebration next Sunday evening, March 10, in commemoration of the twenty-fifth anniversary of the birth of Edwin Forrest. The entertainment will be held in the lodge rooms at No. 105 West Forty-seventh Street. A large number of invitations have been sent out, and the affair promises to be one of the most enjoyable that the lodge has ever had.

AMERICAN ACADEMY MATINEE.

The senior students of the American Academy of the Dramatic Arts appeared last Thursday afternoon at the Empire Theatre in two plays by Sydney Grundy—*A Fool's Paradise* and *Sympathetic Souls*. The first of these plays, known to theatregoers as *The Mousetrap* and, through E. S. Willard's production of it here as *A Fool's Paradise*, is one of Mr. Grundy's best attractive dramas. It is unnatural, at times harrowing, and theatrically conventional. Its situations are obvious, its denouement lame. But, despite its serious faults as a play, *A Fool's Paradise* served admirably to display the talents and dramatic accomplishments of the several students engaged in its presentation. The cast was as follows:

Lord Norman tower Edmund Liston
Sir Peter Lund Henry Dugan
Philip Selwyn George Collins
Hon. Tom Verinder Thomas Messer
Price George Cooper
Kate Berwert Julia Marie Taylor
Beatrice Selwyn Susan Halpern
Mildred Selwyn Mildred Manners
Johnson Eleanor Lawson

Collectively, the students deserve praise for the general excellence of the performance. Nearly all of them, however, made elementary mistakes that were the more reprehensible because they were all of such a character that they might easily have been corrected. "Happiness" was pronounced "happinuss" almost invariably, and the letter u, as in "lucid," was rarely given its proper sound. A small matter this, in truth, but it marked the difference between distinguished and commonplace speech. All of the players acted with sincerity and intelligence, their impersonations were neither overdone nor underdone, and the performance, requiring as it did more sustained effort than the students are accustomed to, was in its entirety smooth, artistic, and satisfying.

Henry Dugan, as Sir Peter Lund, was properly unsentimental in the earlier scenes, and later he rose with the character to the correct note of importance in the play. This gradual development was admirably shown by the young actor. He did not always wear the outward semblance of the age of the character, but his faults—and they were few—were of a sort that experience may quickly correct. Edmund Liston, a man splendidly equipped by nature for leading roles, impersonated Lord Norman tower with skill and naturalness. George Collins, as Philip Selwyn, played one or two scenes very well indeed, and Thomas Messer was a capital Tom Verinder.

Julia Marie Taylor, in the role of Kate Berwert, gave the best impersonation, in many respects, of the afternoon. Her elocution was excellent, her bearing graceful, and her show of the various emotions accurate and always appealing. Susan Halpern acted the didactic role of Beatrice Selwyn with force, and, generally, with impressive feeling. Mildred Manners played Mildred Selwyn naturally, and the smaller roles were in capable hands.

Sympathetic Souls, a farce in one act by Mr. Grundy, from the French of Eugene Scribe, was next presented, for the first time in New York, by the following cast:

Captain Palliser Cornelius Garrigan
Mr. Posenby George H. Nichols
Mrs. Bellringer Grace Whitworth
Parkinson Paula Goepel

The little play is of a light but very amusing character. Mrs. Bellringer, believing that her husband has died in a far distant country, dons widow's weeds and believes herself to be in consoling. She is about leaving her home to seek the quiet of the country when Captain Palliser arrives to take possession of the house, which he has rented. Captain Palliser is in deep mourning for his fiancée, who died the day before that set for the wedding. The two mourners compare notes upon the merits of their lost ones, and become interested deeply in each other. A letter to Mrs. Bellringer, addressed in the familiar handwriting of her late husband, is brought in, and the widow, realizing suddenly that she loves the Captain, and fearing that Bellringer still lives, bursts into a flood of honest tears. It develops, however, that the letter was written two years before, that the husband is really dead, and the two mourners dispel their grief by acknowledging their love for each other. Cornelius Garrigan gave an admirably comical impersonation of Captain Palliser, and Grace Whitworth was acceptable as Mrs. Bellringer. The two other parts were capably played. As is usual at the American Academy matinees, the stage-management was excellent, the mounting in good taste, and the audience very large.

M. DESCHAMPS' LECTURES.

Gaston Deschamps, literary critic of the *Paris Temps*, continuing his lectures on the modern French drama, spoke at Sanders' Theatre, Cambridge, Mass., on Feb. 22, taking for his subject "Marriage and the Modern Drama: Paul Hervieu." He described Hervieu as a latter-day knight errant, ever championing the cause of woman. He pictured the letters that bound the modern French woman of society, and in descriptions of the plots of Hervieu's *Les Femelles*, *L'Amateur* and *La loi de l'homme* showed how keenly observant of social conditions the author was. On the whole, M. Deschamps said, Hervieu painted his pictures rather too blackly, but his purpose was sincere, to free the Frenchwoman from convention and artificiality and give her liberty and happiness. On Feb. 25 M. Deschamps spoke at Sanders' Theatre on "The Satiric Drama: Lavedan, Donnay and Capus." The audaciously witty words of these authors, he asserted, were not a true picture of French society, as a foreigner might be led to believe. The gay viciousness of *Le Nouveau Jeu*, *L'Education d'un Prince*, *Le Bourgeois en Vie* and kindred plays is largely imaginary. Frenchmen delight, the lecturer said, in making other people believe them a very bad lot.

M. Deschamps will lecture at Columbia University, in this city, on March 14, 16, 18, and 21. His subject will be "The History of the French Press in the Nineteenth Century." He may also give lectures on the French drama later.

BOY MUSICIANS MAKE THEIR BOW.

The New York Boys' Symphony Orchestra, conducted by A. F. Pinto, gave the first of a series of five Sunday night concerts at the Herald Square Theatre on March 3 before a large and immensely pleased audience. There must be thirty or forty boys in the orchestra, ranging in age from nine to perhaps eighteen, and they astonished the Broadway folk by playing in a manner that fairly shamed a good many grown-up professional orchestras of long experience. The sweetness and delicacy of their tones, the truth and precision of their method, and the unusual show of feeling and sympathy were as remarkable as they were delightful. Mr. Pinto deserves unlimited credit for the talent he has developed, and the skill of his conducting. Two soloists, Nicholas Gargusi and Nathan Schindkraut, appeared and the former proved an uncommonly gifted young violinist. May De Sousa and Etta Butler scored in interpolated specialties, and Richard Lassar sang.

NEW OFFICES FOR THE SHIPMANS.

The Shipman Brothers, who came to New York only a few weeks ago, have already found it necessary to expand their quarters. Last week they moved from their original office into more commodious rooms at the same address, 1446 Broadway. The new offices are handsomely furnished and have ample desk room. The Shipman Brothers now include Walter Whitehead, whose tour under their management will begin March 11, at Charlottesville, Va. The Prisoner of Zenda, A Cavalier of France and the Lyceum company.

Evlyn Ashby, the talented young student of the Stanshope-Whitcomb Dramatic School, will make her debut at the Madison Square Theatre matinee, Thursday, March 7.

PERSONAL.



Bonpere. Here is a portrait of Valerie Bonpere in *Madame Butterfly*, in which she has made so pronounced a success.

BERNHARD COQUELIN. Sarah Bernhardt and Constant Coquelin will return to town on April 8, appearing at the Metropolitan Opera House for one week in *L'Arlon*, at popular prices.

HACKETT. James K. Hackett is going to play next season Victor Mapes' drama, *Don Caesar's Return*, which Richard Mansfield put in rehearsal last Autumn but subsequently shelved because of the prosperity of his revival of *King Henry V*.

MARTINOT. Sadie Martinot will begin a starring tour in *Sappho*, under Louis Netherole's management, and supported by Olga Netherole's company, on March 18. Next season Miss Martinot will star in a new play by Clyde Fitch.

HILLER. John Sebastian Hiller, the musical director, has won high commendation in Boston for his work in connection with the production of *Miss Simplicity*. The *Boston Transcript* last week contained an account of Mr. Hiller's professional career and a laudatory notice of his work.

HERBERT. Victor Herbert signed last week a contract to continue as director of the Pittsburgh Orchestra for three years more.

MAEK. Andrew Mack is to revive his old success, *An Irish Gentleman*, at Wheeling, W. Va., March 18, continuing the play for the rest of his season.

KING. Everett King has been specially engaged to play *King Louis XI* with Homer Lind's *Gringoire* in vaudeville, opening yesterday at Springfield, Mass.

NETHERSOLE. Olga Nethersole arrived in London last week and cabled to her brother, Louis Nethersole, that her health had been greatly benefited by the sea voyage.

SELIGMAN. Minnie Seligman has been engaged by Jacob Litt to play the leading role in his forthcoming production of the London Drury Lane success, *The Price of Peace*.

JEFFERSON. Joseph Jefferson made a speech at the auction sale of boxes for the charity ball at the Hotel Royal Poinciana, Palm Beach, Fla., on Saturday evening.

HOWELLS. In the March *North American Review*, William Dean Howells has a paper on "The Recent Dramatic Season," in which he praises several of the current American and English plays, and notes an advance in the skill of American dramatists. "At no period of our dramatic history," says he, "has there been so much prospect and so much performance of actual and potential excellence. We have actually advanced, and things are done now by both playwrights and players, and received as matters of cool expectation, which lately would have been acclaimed as surprising triumphs." Mr. Howells expresses his idea of the difference between the best American and the best English drama, however, in this essential way: "To go from the American to the English plays is to pass from clever sketches, from graphic studies, brilliant suggestions, to finished pictures."

FORREST. Arthur Forrest has been signed by Daniel Frohman as leading man of Daniel Frohman's Stock company for next season, replacing John Mason. Mr. Forrest is also to originate the leading heavy role in Jacob Litt's forthcoming production of *The Price of Peace*.

COLLINS. Arthur Collins, manager of Drury Lane, London, reached town on Sunday to supervise Jacob Litt's forthcoming production of *The Price of Peace*.

CHAMBERS. C. Haddon Chambers arrived from London on Sunday, and will seek for material to locate a new play in America.

GEORGE. Marie George resigned the title role of *The Belle of Bohemia* in London on Saturday, giving two weeks' notice.

TRILL. Berthold Tree and Arthur Phillips entered into a contract last week by the terms of which Mr. Phillips will write a play founded upon the story of *Pharos*, that will be produced by Mr. Tree at the Majesty's Theatre, London.

PEARL. Pearl, a new play by...

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THE THEATRICAL TRUST.

**No Impulsions and the Evils It Engenders
Continue to Arouse Protests in the Press.**

Influential newspapers throughout the country continue to expose the impositions of the Theatrical Trust and explode its pretensions that it is a beneficent institution. The latest newspaper of national note to devote unusual space to an exposition of the Trust is the San Francisco *Evening Post*, extracts from which have already been reproduced in *The Mirror*. The *Evening Post* on Feb. 2 devoted a page to an expose of Trust methods and workings, and in connection with the article printed an original cartoon in which the Trust was represented as an octopus holding in its tentacles leading actors of the country. After detailing the organization of the Trust and its "system," the *Evening Post* illustrated the policy of the combination as to independents by citing the case of Mrs. Fiske, an attempt to embarrass whose Western tour was made by the Trust. Said the *Evening Post*:

To be practically controlled, a city need not have all its theatres in the hands of the Syndicate. If the routes approaching it are dominated the power is almost equally complete. San Francisco, for instance, has an independent "combination" house, the California, but few companies can afford to come here from the East without playing in such places as Denver, Omaha, St. Paul, Minneapolis, and Kansas City, in all of which the leading theatres are under Syndicate direction. When it is remembered that each of these is a "one-week stand," the difficulty of getting this far without their aid will be obvious. Mrs. Fiske was compelled to "jump" from Chicago to Denver, and it was only by invoking the law that she was enabled to appear in the latter city. This incident serves to show the relentlessness with which the big bully is pursuing the only prominent artist in the profession who has stoutly resisted both its intimidation and its blandishments. When the Syndicate was first formed some of the company managers laughed at it and declared they would defy it as long as they could go into second or third-class houses. Since then, however, the clutch of the Trust has been extended, as in the case of the Denver Theatre, and to-day Mrs. Fiske is the only one of all the artists who originally revolted that has lived up to her first principle.

As the Trust has fastened its grip more and more strongly on all the principal cities, some theatres have avoided ruin by becoming the home of stock companies. Some of these are excellent and profitable, and their use in keeping alive the best plays after they have had their first vogue is obvious. Here in San Francisco we have three dramatic stock theatres and one operatic stock company, and they rarely fail to offer better performances for 50 cents than the Syndicate houses are putting up for three times the money. One of the worst results of the Syndicate would be mitigated if the richer class of theatregoers were to give more substantial encouragement to the stock companies.

It is a touching story, the downfall of the leading actors who have succumbed to the octopus. When the Trust was first discussed the theatre managers tried to organize in opposition, and immediately failed. Then the prominent artists took a hand. Nat Goodwin, Francis Wilson, and Richard Mansfield were the leaders in an effort to form a combination of stars strong enough to defy the Syndicate and make their own dates and pecuniary terms with the theatres. An agreement was signed by several of the most prominent people, Mrs. Fiske among them, for the promotion and protection of an independent stage in this country. Goodwin was the first to fall, and the others went down one by one until only Mrs. Fiske remains erect and fighting. Some people expect to see her yield also, but she never was better fortified than she is to-day. Her transcontinental trip has had the effect of bringing the true meaning of the term "Theatrical Syndicate" home to thousands of people who never knew it before. To them it represents half a dozen commercial-minded speculators in New York holding the principal theatres and players of the United States by the throat and compelling them to submit to its extortionate terms or go out of business.

This Syndicate says to the owners of first class theatres: "If you do not do business with us, on our own terms, we will not let you have first-class attractions. If you do, we will destroy your rival or force him to the same terms. For the bookings we will take a share of the profits."

To the actor or traveling manager it says: "You must play in our theatres or in barns. For our theatres we make our own terms, which we reserve the right to change at our convenience."

To both the theatre owner and the actor or his manager this tyrant says: "Nominally we act as your agents. In reality, we are your absolute masters."

And what of the public? How are the people affected by the operation of the Syndicate? That may be best answered by citing the experience of Mrs. Fiske in California. She would like to appear in Los Angeles and San Jose and some other towns that would be delighted to see her, but the New York Syndicate, through its San Francisco agency, controls the first-class theatres in those towns and will not allow the residents to see Mrs. Fiske unless they travel far to gratify their desire.

Is it well for such far-reaching power as this to be in the hands of any group of men? Does it promote stage art or public convenience? If there were no Syndicate there would be no first-class theatres closed to the foremost American actress, and the people of every American town of ordinary importance would be privileged to enjoy her talents at an outlay no greater than is demanded in New York or San Francisco.

If the Syndicate were really elevating the stage in this country it would be more of a blessing than a curse, but it is something all that is brightest and best in the drama. Its power enables it to dictate what shall and what shall not be produced, and its verdict is always influenced by selfish considerations. It is wholly commercial. The mercenary spirit controls its every move. California is especially afflicted by the Trust's strength. Once upon a time this city had the very best in American theatricals. Since the organization of the Syndicate, however, we have been forced to accept such fare as that organization has seen fit to give us, and its selections have never been made with a sole view to our desire or desert. The really big attractions that come this far West are independent of the Trust. Maurice Grau's grand opera company owes no allegiance to the Trust. Mrs. Fiske was forced to fight the Trust at every step of her overland journey. These are the two greatest amusement events we have had this season. On the other hand, we have had no alternation of second-class fare comedy and operatic attractions and "No dramatic companies. If we are forwarded a New York success, the actors are inferior. But the Syndicate prices seldom or never change, despite the fact that the Syndicate theatres are seldom filled after the first night of an entertainment determines its quality.

Mrs. Fiske's views, expressed several years ago, have not been changed by time or developments. Some of the disasters then predicted have already come to pass, and others are pending. There will come the inevitable decline and fall of the syndicate monster that is crushing all that is worth preserving in dramatic art.

A Counter-Organization.

Cincinnati Enquirer

Speaking of these White Rats and what they have done brings forcibly to mind the fact that the success of the organization will have the influence of creating a similar organization among the legitimate actors. Such an idea would a few years ago have been laughed to scorn. However, the White Rats have been patronized by some distinguished stars, and their ranks include many prominent players now

who are eligible to membership through having once been in the varieties. If the vaudeville actors have combined for their mutual benefit what is to hinder the legions from doing the same? If the vaudeville managers had not formed a combination I am sure there would not be a society of White Rats to-day.

By the same economic principle the formation of the parent Theatrical Trust will eventually mean the organization of the actors whose destinies are guided by its action. The one will produce the other, and though I have not heard of any movement looking toward such an organization, you can stick a pin in it such a thing will bloom in due time.

Speaking of this a prominent manager said last night: "Yes, that move by the White Rats and the emphasis given its successful inauguration by the papers will be the spur which actors have long needed to bring about an organization among themselves. I have expected this for more than one season, now since the Syndicate was formed. I do not see where the actors have any grievance, nor do they complain, but as a matter of protection and establishing safeguards against the future they will surely get together some of these days."

Manipulating the Shell Game.

New Orleans Bulletin

The Theatrical Trust would succeed all right if it were privileged to close every independent theatre and every independent company. But that is a vast undertaking, and there is always the possibility of some one building a new theatre and putting in a stock company which the people will patronize in exact proportion to its worth. If the banking capital of the Theatrical Trust was ability to know good plays when it read them, to select good artists when it saw them act, to rehearse them adroitly and painstakingly into the most artistic work, to place the American public under the spell of admiration and awe that followed the genius of a Booth or the sublime perfection of a Jefferson, and which means, if they had the brain to reap the harvest that belongs to brain, I might see something solid in that Trust. But the members of the Trust do not themselves realize that they are simply batten on the advantage thrown their way by the traveling company system and the "circuits." They cannot see that the thing itself, art, is invincible against the cheap commercial corner, and that the advantage they enjoy in all the big cities is the advantage of a day is the cheap scheme of the man manipulating the shell game and keeping an anxious eye for the top.

MISS HENRY'S RECITAL.

Ethel Henry, who came to New York with Mrs. Langtry and played a short engagement in The Regent, gave a dramatic recital at the Waldorf Astoria Tuesday afternoon, Feb. 26. A large and fashionable audience assembled. The list of patronesses including women prominent in New York society. Miss Henry's French monologues particularly pleased her listeners. Other selections from the pen of Richard Le Gallienne, Ella Wheeler Wilcox and others lent variety to the programme. Heatrice Gregory sang several songs with excellent effect, during the intermissions of the recital. Lord L. Haight has assumed management of Miss Henry for a tour of the larger cities.

A REMARKABLE RECORD.

The advertisement of Lester Longman in last week's *Mirror* disclosed a record of which any actor of Mr. Longman's years might feel proud. During the nine years from January, 1892, to January, 1901, Mr. Longman played more than one hundred and fifty roles, in all kinds of plays from Shakespeare to the most modern pieces in the repertoire of a stock company. There are few actors of Mr. Longman's age that can produce such a record, while there are many stars in the field with a comparatively meagre experience.

MISSOURI THEATRE BURNED.

The Haden Opera House, Columbia, Mo., managed by Haden and Chendelin, was destroyed by fire Feb. 21. The theatre will be rebuilt and will be ready for opening in July.

OBITUARY.

E. E. Fitz, of Fitz and Webster, who for the past ten years have starred in A Breezy Time, died in Chicago on Feb. 14. Mr. Fitz made his first appearance on the stage in 1874, when he played a role in a war drama entitled *Honor and Country*. He acted with various companies until 1879, when he went into the musical business. For several seasons he was associated with Barlow, a musical comedy and vaudeville company. After that season he devoted himself to other lines of the theatrical business. With Kathryn Webster, his wife, who survives him, Mr. Fitz then went into vaudeville, doing the musical sketch that soon brought them into prominence. Together they sang vocal selections and played upon no less than eighteen musical instruments. Later they were associated with Hadden and Hart, Rich and Harris, Ezra Keadell, and the E. E. Fitz company. Eleven years ago, Mr. Fitz, in partnership with the late Dan Shelly, produced A Breezy Time, a musical farce comedy written largely by Miss Webster. Mr. Shelly retired from the partnership after the first season, and since that time Mr. Fitz was the sole proprietor and manager of the play. Three companies were touring in the piece this season under Mr. Fitz's management, and he was also interested in several other theatrical enterprises. The funeral services will be held on Feb. 15 in Chicago. Many vaudeville people held on Feb. 15 in Chicago. Many vaudeville people testified to the wide esteem in which the dead actor-manager was held. The remains were cremated.

Lafayette S. Anderson, at one time an actor, but of late years in the postal office of the United States, died in Omaha, Neb., on Oct. 19, 1900, of cancer disease. News of his passing was only last week received by his friends of the dramatic profession in this city. Mr. Anderson was a native of Providence, R. I., and when a child he joined the Second Massachusetts Heavy Artillery, with which regiment he served through the Civil War. Later he became an actor and played for a number of years in support of Joseph P. Kennedy, and other noted actors. In 1867 Mr. Anderson married Grace Smith, of Washington, and retired from the stage to enter the postal service. At the time of his death he was postmaster of Station C, Omaha, and was a prominent member of the local post of the Grand Army of the Republic.

Albert Bernstein, the original anatomical wax-work showman of the Bowery, shot himself at the Metropolitan Hotel on Feb. 28. Mr. Bernstein was born in Hannover, Germany, sixty years ago. He came to America in 1856 and opened a museum in the Bowery, an enterprise prospered and in time he controlled a number of East Side places of amusement. He died a wealthy man and leaves a wife and several children.

Tanner Way Johnson, for seven seasons a valued member of the Spencer company of which Mrs. L. S. Spencer is manager, died on March 4 at the Long Island Hospital of pneumonia. He had been one of the hands of Mrs. Spencer, and his body will be sent to Indianapolis, Ind., where his aged mother resides.

Peter Montgomery, an aged lady, once famous as an amateur electricity and magnetizer, died at his home in Newark, N. J., on Feb. 27 of paralysis. Mr. Montgomery was seventy-five years old, and was a prominent member of the local lodges of the Elks and the Moose.

Valentine Schneider, director of the melodrama at the Grand Opera House and Pantages theatres, Evansville, Ind., died of apoplexy Feb. 22. He was known throughout the Middle West as an exceptionally good musician. His son, Louis Schneider, succeeds him as leader of the orchestra.

Clemens Miller, a pianist, lately with Fiedrich Spinoza, shot and killed himself on Feb. 26 in Toledo, Ohio. He was twenty-three years of age and had been married only a month. It is believed that insanity to some extent had driven him to desperation.

Ashton B. Goodwin, a vaudeville musical artist, was struck and killed by a railway train in Chicago on Feb. 29. The remains were interred in Woodlawn Cemetery, Ill., on Feb. 27.

John Hays, the actor, died at Denver, Colo., Feb. 26, of consumption. He had been in that city for three months in pursuit of health. His death came suddenly from a severe pneumonia.

The mother of Charles M. Hays, leading man of the Columbia Theatre Stock company, Newark, died suddenly in Brooklyn, N. Y., Feb. 27.

Mrs. Edward Kilday, widow of Frank Kilday, died in San Francisco on Feb. 26 of cancer of the stomach.

GOSSIP OF THE TOWN



Portrait of Mr. Brophy, Chicago, Ill.

James M. Brophy, the original of the above picture, is this season again the leading man of the Tennessee's Fardnet company. Mr. Brophy has played this part for a period of seventy weeks in all the important cities of the country, from the Atlantic to the Pacific. Last Summer Mr. Brophy received three excellent offers to appear in stock, but he declined them all. This year he will play a short Summer season, appearing in a few of his favorite roles, such as Svengali, John Van Riper, Ducky Crook, and the leading role in the latter.

Herbert A. Sears opens this week in Boston with Henry Miller in Richard Savage, playing the role of Lord Tyconell. Last week Mr. Sears won note at the American theatre, New York, in the part of King Charles II. in the production of *The Master at Arms*, for which he was specially engaged.

A son was born to Mr. and Mrs. Fred R. Zweifel at New Rochelle, N. Y., Feb. 23.

During Mr. Plympton's indisposition last week the part of Philip, in *The Palace of the King*, was played by Eugene Sweetland.

The senior students of the American Academy of the Dramatic Arts will appear at the Empire Theatre this (Tuesday) afternoon in four one-act plays. They are: Tennessee, by "Quadrant"; The Queen's Messenger, by J. Hartley Manners; In the Eyes of the World, by A. C. Fraser Wood; and The Birth of the Flag, an operetta, by A. E. Lancaster and R. O. Jenkins. All of these plays are new to the American stage.

Thomas F. Millard, staff correspondent of the *London Daily Mail* and of *Scraper's Magazine* during the recent war in China, lectured in the Astor Gallery, of the Waldorf Astoria, the evening of the 25th inst. The lecture was illustrated by Fred C. Ackerman, war operator of the biograph, with a series of motion pictures and photographs. Among these were Japanese infantry carrying a portion of the wall of the native city of Tientsin, Sixth United States Cavalry assaulting the South Gate of Peking, Li Hong Chang in his palace, Peking, Count von Waldersee and staff, scene on the Peking. The descriptions by Mr. Millard were very graphic, making the horrors of this most cruel war seem very realistic. This lecture will be repeated at Wallack's Theatre March 5, 7, 8, and 10 at 8 p. m.

May Buckley has returned from San Francisco, where she was engaged to play a special season at the Alhambra Theatre, to take the leading role in Jacob Litt's production of *The Price of Peace*.

Ruth Royal (Mrs. Harry MacFayden), who has been seriously ill with pneumonia for a month past, is recovering.

Katherine Emmett, daughter of Katie Emmett, graduated from Virginia College, Buena Vista, Va., on March 1. Miss Emmett is a skilled musician, and will shortly appear upon the concert stage.

James Allison was awarded on Feb. 27, in this city, a verdict for \$20,000 against the New York Life Insurance Company, which had cancelled the gas and such like fixtures in the Olympia building when Oscar Hammerstein's mortgage was foreclosed. It had been claimed at the time that these fixtures were not included in the mortgage and the court upheld this theory.

The bodies of the late Giuseppe Verdi and his second wife were interred at the Musician's Home, Milan, founded by the dead composer, on Feb. 27. On the same day a bust of Verdi was placed in the Italian capital at Rome.

Maurice Bernhardt arrived from Paris on Feb. 27, and proceeded to New Orleans to visit his mother, Sarah Bernhardt.

James J. Walls was compelled by illness to close with the Holden Comedy company (No. 1) on Feb. 25, having worked five weeks contrary to physicians' orders. He will remain at his home in Chicago, where an operation will be performed, and later will come to New York. He will be seen next season in one of Joseph Arthur's plays.

Florence Hawkins closed with Ward and Vokes on Feb. 23 in Boston.

The Castagnola Theatre, Catania, Sicily, was burned on Feb. 24, and two persons were killed.

A band of highway Indians are presenting L. C. Armstrong's dramatic arrangement of Longfellow's poem, "Hiawatha," at the Sportsmen's Show in Madison Square Garden.

The Dexter and Strange Stock company put on *Leah the Fair-skinned* for the first time on Feb. 22, and Ethel W. White was highly praised for her beautiful portrayal of the title role.

Colonel W. T. Cody (Buffalo Bill) passed a few days in town last week while on his way from Wyoming to Washington, D. C. The Colonel rode with the Fifth United States Cavalry in the inauguration parade yesterday (Monday), and was a member of the Reception Committee at the ball last night.

H. A. De Schreier's new romantic melodrama entitled *Edna*, which will be produced by William A. Brady and Joseph R. Grisham at the Chestnut Street Theatre, Philadelphia, on April 15, with Marie Powers in the title role. The play is to be mounted elaborately, and great care will be given to making the details of scenery and costumes as realistic as possible.

Edwin H. Low is arranging for the transportation to London of the Alice Nisbet opera company. The organization, numbering fifty-four persons, will sail on the *Deimos* on March 20.

A slight fire at No. 140 West Thirty-fourth Street, a house tenanted largely by theatrical people, broke out this morning. There was much of property and some damage.

Madame Lazzari, Parisian's vocal studio, was destroyed by a fire Feb. 26 in the fire at the Stratford. Many valuable books and mementos

of Madame Lazzari's career as an operatic singer were burned, and the loss broke in the studio and made away with the silverware. Madame Lazzari is staying temporarily at the Hotel Lippich, but has taken apartments at 260 West 47th Street, New York, and will re-open after March 5.

Mrs. L. S. Spencer is delighted with the success of her daughters and their company at the Park Theatre, New York.

Miss George Lutz White will give a dramatic recital at 8 p. m. in the small ballroom of the Waldorf Astoria on Tuesday, March 12.

Rose Stahl will return to Philadelphia in an American tour in one week, was the recipient of a number of complimentary sentences and 187 different floral offerings from her admirers there.

Anna Lorraine, of the Rose King company, was robbed at Wausau, Wis., Feb. 27, of jewelry to the value of \$7,000 that she left in her dressing room during a performance at the Wausau Opera House.

Owing to the illness of Miss Ethel W. White, the role of Mother Superior in *Edna*, which was taken by Emma Millard in short notice, in a satisfactory manner.

There was a riot at the American Theatre, Paterson, N. J., Saturday night, when a new gallery was used for the first time. The gallery crumbled and seemed to be sinking. The entire house rushed for the doors. By the good work of the police no one was injured in the crush. The trouble was caused by the riot of one of the gallery boxes slipping a tread.

David Bispham, the noted baritone, gave a song recital at Mendelssohn Hall on the afternoon of Feb. 28. Mr. Bispham sang an interesting programme before a large audience. Rudolf von Schuppi played the accompaniments.

Wednesday, Feb. 27, was observed throughout Italy as a memorial day to Verdi. In Rome an enormous meeting was held to honor the dead composer, and in Milan there were similar exercises.

Virginia Earle underwent a successful surgical operation on her throat on Sunday and appeared as usual last night in *The Girl From Up There* at the Herald Square Theatre.

Margaret Walker, of the Florida chorists at the Casino, has been selected as the model for the statue of "Phenix" at the Pan American Exposition at Buffalo next Summer.

Company B, Seventh Regiment, N. Y. S. N. Y., will see Alceste in a body next Monday evening.

The suit of Gus Pitt against Max Anderson, of a settlement for \$2,500 damages for alleged breach of contract, has been adjourned until March 11.

Clara Throp is in New York for a short stay.

Louise Drew, daughter of John Drew, appeared in a small role in Richard Carvel last week, in Philadelphia, with her father's company. Miss Drew will not continue with the company, as she has entered the Stanhope-Wheatcroft Dramatic School to complete her training for the stage under the personal direction of Mrs. Wheatcroft.

M. A. Luescher, of the Herald Square Theatre, made a flying trip West last week to look up Manager Sam S. Shubert's *The Belle of New York* company, which he reports is making a successful tour and giving an excellent performance.

Colonel W. A. Thompson, of the Boston Lyric Opera company, arrived in the city Monday, and is stopping at the Imperial Hotel. The *Mirror* last week outlined the details of the coming Oriental tour of Colonel Thompson's Boston Lyric Opera company. The people engaged by Colonel Thompson include Bertha Davis, Marie Langdon, Sara Carr, Daisy Howard, John Henderson, Harry Brown, Robert Lumbard, and Charles Huntington. The tour will open Sept. 15 in Honolulu.

Josef Bodmann arrived in New York last Thursday on the *Kaiser Wilhelm der Gross*. He will give his first piano recital at Carnegie Hall this (Tuesday) afternoon. His American tour this season will be limited to two months.

A daughter was born to Mr. and Mrs. C. F. Gibney in this city on Feb. 14. Mrs. Gibney died on Feb. 17, as told in last week's *Mirror*.

Mr. and Mrs. Henry Dozian are resting at Palm Beach, Fla.

Frank M. Witmark and Marie Madison have completed a scenic melodrama, entitled *Authority*, that will be produced the coming season.

George Bowles, representative of Frank L. Perley, sailed for England last Saturday.

Harry Carson Clarke will arrive in New York this week to reorganize his company for a Spring and Summer tour to the Pacific Coast.

Erasmus I. Nielsen sailed on the *Elmira* last Saturday for London.

Edith Fay received a cablegram last week from George Edwards offering her an immediate engagement in London. She sailed thither on the *Lucania*.

Andrew Mack will revive his old success, *An Irish Gentleman*, on March 18.

John Jack has gone into vaudeville in Philadelphia.

E. J. Ottinger, assistant treasurer of the Herald Square Theatre, was married on Feb. 25 to Anna Williams, of Peter F. Bailey's company. Mrs. Ottinger will retire from the stage.

Lillian Edwards will sail for England March 13 on the *St. Louis*.

The trial production of Daniel L. Hart's play of Melbourne on the road appears to have given good promise for the future of that piece. Frank Mordant's acting in the leading part, that of an Australian miner and convict, is described as masterly. Another member of the cast, Carlotta Nilsson, also received strong approval from the critics in Montreal, Rochester, Albany, and elsewhere. The adjectives "sweet," "charming," "intelligent," and "sincere" were used by the critics in describing her performance.

Little Gladys Greene has rejoined the Richard Mansfield company.

George W. Lederer, before leaving London on Saturday, gave it out that he means to build in New York a duplicate of the London Hippodrome.

The Stroussers have secured the New York Yacht Club House, 67 Madison Avenue, and after a few alterations are made will occupy it as their headquarters. They are now installed in rooms over Brown's script house in Broadway.

William Bondell will close his first season as a romantic star on March 3, having played thirty weeks. An American gentleman has made a hit over him. Next season Mr. Bondell will play fifteen weeks of An American Gentleman, and on Feb. 2 will produce his new romantic play, which has not yet been named. Rose Stahl will continue as his leading lady, and the tour will be under the present management of W. S. Butler.

Some one despoiled Manager M. W. Hanley's trunk and a few other trunks belonging to players of Robert E. Mantell's company, at New Haven, Conn., recently, while said trunks were on a special car on a siding. Mr. Hanley lost his very best coat, three pairs of trousers, and his collars, cuffs and handkerchiefs and many comfortable pair of shoes. The thieves are hunting for the despoilers.

**WOLD
NEW ENGLAND**



THEATRES AND MUSIC HALLS.

Keith's Union Square.

M. B. Curtis and company in Sam'l at the Herald Square Hotel lead the week's bill. The art studies remain, and other features are Willis F. Sweetnam, Johnson and Dean, Maude Courtney, Empire Comedy Four, Haidenburg Family, Hale and Francis, Lones Grimm, Frank Chamberlin, De Rigney Sisters, Hank Whitcomb, Reed and Shaw, Rand's Terriers and the biograph.

Tony Pastor's.

Herbert Cawthorne and Susie Forrester in A Damage Suit lead the list. Lew Sully, Hickey and Nelson, Sophie Burnham, Petchings Brothers, John Le Clair, Josie and Willie Barrows, Barney and Kelly, Sisters Bernard, Hoffman and Maurice, Clifford and Hall, Saville and Stuart, Anos, and the vitagraph fill out the bill.

Proctor's Twenty-third Street.

A new departure this week is a condensed version of The Stowaway, playing thirty minutes. The Seven Reed Birds, Rauschle, Wilmer and Vincent, Willis Family, Mlle. Alma, the Four Trumpeters, and Jessie Burns are the others.

Proctor's Fifth Avenue.

Madame Butterfly, David Belasco's dainty Japanese play, is in its third week. Adelaide Herrmann in a new specialty, The Artist's Dream; the debut in vaudeville of Lucille Saunders, the operatic contralto; the Bachelor Club, J. S. Burdette, Mabel Maitland, and Julia Ralph are also features.

Proctor's Palace, Fifty-eighth Street.

The feature of the bill is Johnstone Bennett in A Quiet Evening at Home, assisted by Tony Williams. A vaudeville version of The Hustler, the American quartette, Sunetaro, Smith and Powell, Isabelle Woodman, and the kalatechroscope are other numbers.

Proctor's 125th Street.

The leading specialties are Ivan Tschernoff's dogs, Gertrude Mansfield and Caryl Wilbur in A Bird and a Bottle, a condensed version of The Irish Alderman, Raymond and Kurkamp, Farnold, Bart Sisters, May Costa, Ramsdell and Arnold, and the kalatechroscope.

Koster and Bial's.

The White Rats of America have control of the house for the week and offer the following memorable bill: George Fuller Golden, Maurice Barrymore and company, Henry Lee, Bobby Gay for, Dorothy Morton, John W. Ransome, the Rixfords, George Gardner, Lewis and Ryan, and Wayne and Caldwell.

New York.

Carl Marwig offers a new ballet, The March of Old Glory, which was postponed last week. Adele Richele succeeds Lady Francis Hope in The Giddy Throng. After office hours is continued, and Emma Carus and Edna Aug lead the vaudeville numbers.

Wether and Fields.

The stock company remain in Fiddle-Dee-Dee, which constantly grows bigger, brighter and better. New features are added nearly every day, and the advance sale is normally enormous.

Hurlig and Seamon's.

The Orpheum Show offers the Newsky troupe, Severus Schaffer, Chesey and Payne, Johnson, Davenport and Louisa, Bertie Fowler, Louise Dresser, Jack Norworth, and Weston and Herbert.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—The Oriental Burlesquers are installed for the week in the local orbit.

LOXBOX.—The Imperial Burlesquers are doing the honors this week.

MINER'S EIGHTH AVENUE.—Abie Leavitt's Kentz-Santley company have returned to town for a week.

OLYMPIC.—The Merry Maidens are making merry in the remote uptown.

THE DEWEY.—The Broadway Burlesquers offer Harry Le Clair, Bailey and Madison, Bailey and Milton, Carter and Piffard, and the house shows a second series of living pictures.

LAST WEEK'S BILLS.

TONY PASTOR'S.—Mr. and Mrs. Perkins D. Fisher in The Half Way House headed the bill and made their customary success. Their performance, good originally, seems to improve with age and the sketch is always enjoyable, as indeed it had to be, for Ezra Kendall wrote it. John W. World and Jessie Merriles got in a great big hit in their clever skit. Mr. World taking no end of applause for his clever work and Miss Merriles winning as much enthusiasm by her neat acting and her winsome presence. Charles Coburn returned in his capital impersonations; Macdonald and Martell were successful in their sketch, Her Sister's Beau; Herbert and Wilton won out in negro songs and dances, and the rest of the big bill showed Pauline Fielding, Murphy and Willard, Roger and Belle Dolan, William Piquet, Martha and Leroy, Emerson and Lynch, Emerson and Travis, Connors and Beattie, and the vitagraph. Business, as always, was enormous.

PROCTOR'S 125TH STREET.—Louise Beaudet made the hit of a pretty good bill. Miss Beaudet's charming personality and her dainty art rendered her songs immensely delightful and they went wondrous well. Especially did she score in "The Little Rebel," a new ballad in recitative and chorus by George Taggart and Max S. Witt, which proved so immediately successful that the audience caught the air on the moment. Mr. Witt's waltz song, "Rosabel," was

another number in her repertoire that registered a hit and her entire act won rounds of applause. Nina Farrington and Henry Bergman repeated their downtown success in their neat sketch; Melville and Stetson talked and sang engagingly; C. W. Littlefield did his regulation imitations; Arminta was clever in acrobatics, and Marie Lawson displayed a good voice in songs. The Silburns put in a good gun manipulating act, although it would be better if the man cut out his attempts at comedy, and the others were Smith and Cowell, Flora Moore, Arthur Stone, Smith and Chisholm, the kalatechroscope and the travel views.

PROCTOR'S TWENTY-THIRD STREET.—Marcel's beautiful bas-reliefs and statuary remain as the principal feature and won no end of applause and admiration. Several new groups were offered and all were warmly praised. Gertrude Mansfield and Caryl Wilbur were seen in A Bird and a Bottle, shown a week earlier at the Palace. The sketch is very bright and contains a battery of laughs. It is played with great spirit and keen humor and went well. Ivan Tschernoff's remarkably intelligent kennel of dogs entertained and amazed in a series of seemingly impossible accomplishments. Many things that they do with apparently perfect understanding are quite beyond any reasonable expectations in the line of canine culture, and they look as

ing at home. Miss Bennett's quick character changes aroused wonder and the stage setting provided was in unusually good taste. The Seven Reed Birds scored their usual hit. Elizabeth Murray sang songs of the corn and Celtic varieties with good results. Annie Dagwell, a pleasing contralto, rendered "The Everlasting Light" and other selections. The kalatechroscope sprang a novelty in views burlesquing Vice-President Roosevelt's hunting exploits and Mrs. Nation's smashing a saloon. This opens a new field for the picture machines, that of caricaturing people and things of the day, which should be popular with audiences. Derenda and Breen, in expert club juggling; Lyons, Adams and De Rosa, comedy sketchists; Wilson Brothers, banjoists; Mlle. Alma and R. H. Mohr were the others on the bill.

PROCTOR'S PALACE.—Adelaide Herrmann in A Night in Japan mystified and pleased the audience. Daniel Bandmann in his own version of David Garrick was a satisfactory feature of the bill. Florence Reed apparently improves with every performance. James S. Burdette's stories were well selected. Falardo, the instrumental man, made a hit. An acrobatic act that looks like a winner is that of Kennard Brothers. Others were Lunette, Mabel Maitland, Antonio and Eulalia, Hume and Lewis, Thurman, the travel views and the kalatechroscope.

KOSTER AND BIAL'S.—Kelly and Wood's Big Show looked in last week and, with a few house attractions, gave a capital bill. The especially magnetic event was the local debut of Mrs. Prexel Riddle, a Philadelphia society woman, who, under the name of Constance Morris, made an unsuccessful attempt recently to star in legitimate drama. Her vaudeville box was no more impressive. Mrs. Riddle is a comely woman and wears very fine clothes, but she appears to possess not a spark of dramatic talent. She offered a little recitation in an apologetic uncertain way that rendered it utterly impossible to guess what it was all about. The recitation was very short, but there was no recall. Tgo Biondi held over and varied his programme by using his restaurant playlet. In this and in his truly fine impersonations of composers he proved again his wonderful talent for quick changes and splendid make-ups. Ellie Young and Brother, in club swinging and hoop rolling, showed one of the neatest and most fetching exhibitions of dexterity imaginable. Some of their feats seem well nigh impossible and all are worked with grace, quickness and finish. They made an immense hit. Laura Bennett and Sallie Stembler presented George M. Cohan's sketch, Sapho and Lulu, and went fairly well. The sketch is bright, with many first-rate ideas that are not always realized. Happy Fanny Fields came along with her gingersy Dutch comedy act that never fails to win deserved applause. Keno,

THE VAUDEVILLE WAR.

The epidemic of "illness" which caused the members of the White Rats of America with one accord to walk out of the theatres in the East controlled by members of the Association of Vaudeville Managers on Feb. 21, has continued ever since. Both sides now claim a decisive victory, the theatres are now presenting bills with performers out of the White Rats, and the Rats are working in independent theatres or attending the daily enthusiastic meetings in Gramercy Lyceum, this city. Their loyalty, their faith in the leadership of their President, George Fuller Golden, and their perfect confidence in bringing about a speedy betterment of their conditions, individual and collective, have been the subject of much admiring comment as well as a surprise to all those who have said that actors never could be made to stand by each other and unite for their common weal.

One theatre, the Gayety, Brooklyn, was closed on Feb. 25 by the sudden "illness" of certain members of A Wise Guy company that belong to the Rats. Later it was found that a mistake had been made and the house was reopened. Two or three other Brooklyn theatres were seriously affected by striking Rats on the same day, but the managers contrived to borrow acts from neighboring playhouses and to give performances. Record of the occurrences in other cities will be found in the vaudeville correspondence columns.

On Tuesday the Rats made a new move by securing summonses for F. F. Proctor and his general manager, J. Austin Fynes; Johnstone Bennett, Naomi Edwards, Mattie Lockette, Ascott and Eddy, and Mlle. Christina, calling upon them to appear in court and show cause why they should not be punished for violation of Section 277 of the Penal Code, and Section 1,481 of the charter of Greater New York, in giving Sunday performances at the 125th Street Theatre and other Proctor houses, alleging that such performances have been given in defiance of the legal prohibition. Mr. Fynes and John Washburn, manager of the Harlem house, were in court on Thursday, and the case was held over. Ex Judge A. J. Dittenhoefer appeared as counsel for the defendants and contended that the action was but an effort on the part of the Rats to use the courts as a means of exciting popular sympathy. Manager Washburn observed that the Rats themselves had given a performance at the Academy of Music on Sunday, Feb. 24. The magistrate said that if it were shown that the Sunday law had been violated, he should certainly punish someone.

On Tuesday R. F. Keith issued the following statement to the press:

To the Public in General and Patrons of Vaudeville in Particular:
Many erroneous and misleading statements, issued by the organization known as the White Rats, mem-

A MEETING OF THE WHITE RATS OF AMERICA.

If they enjoyed the proceedings thoroughly. Hilda Thomas, assisted by Lou Hall, repeated their skit, The Lone Star, which was well received, especially in the singing department. The act would be greatly improved by a better finish. Bill and Hall went through their grotesque acrobatics with commendable success. Kalmo, an exceedingly clever character dancer with apparently inexhaustible powers of endurance, offered a number of capital and difficult steps, a sword dance and a hornpipe scoring particularly. Mattie Lockette sang nicely, and the Globe Comedy Four, a quartette of negroes, gave an interminable exhibition of depressing attempts at comedy. One of them sings rather well, but there was no evidence that they are comedians. Others were Arthur Barry, O'Hare and Watson, Harry Clarke, H. H. Welser, the kalatechroscope and the travel views. Business was hardly up to the usual mark, and the programme was arranged in manner most puzzling. Miss Mansfield and Mr. Wilbur appearing in the afternoon about two o'clock and the travel views at half past four.

KEITH'S UNION SQUARE.—The art studies again headed the list, taking hearty applause. A few changes were made all for the better. The best score was a new picture, "The Lost Chord," showing a girl seated at a church organ while Sir Arthur Sullivan's popular composition was played and sung behind the scenes. Marie Walnwright, assisted by Edward Elsner and Charles Wellesley, presented Lady B's Escape and was much applauded, although the playlet cannot be called a good one. The series of soliloquies are quite unnatural but are well handled by the players. Montrell made a pronounced hit in his line juggling act, modeled largely upon that shown here a few seasons ago by Kara. He uses many of Kara's tricks and much of his business, but omits a few of the other's feats and adds a few new ones. His assistant proved to be a real comedian and made a great deal of fun. Edward J. Heron, assisted by W. L. White and Ethel Milton, scored a strong success in an amusing farce, A Friend of the Family. Laughter was continuous all through the act, which earned a hearty recall. Mr. Heron played with a hilarious show of quaint humor and he was ably supported by Mr. White and Miss Milton. Moulton and Piquet gave their bar act, Walter Hyde played the violin admirably. Flankowski appeared in his familiar and popular animal imitations, Edgar and Mabel Morton scored in a bright sketch, and "Bonner," the educated horse, was well received. Others were the Baileys, the Jeffersons, Edward Hamersmith, Elwood, Joe Colling, Joe Kelly, and Edward and Mlle. Hosen. The biograph had a number of new pictures and won its usual applause. Business was pretty good.

PROCTOR'S FIFTH AVENUE.—Large audiences were in attendance, drawn largely by Madame Butterfly, which entered its second week. In the exquisite little play Valerie Bergere continued to win success by her admirable portrayal of Cho Cho San, and received excellent support from Claude Gillingwater and fair aid from the rest of the cast. Johnstone Bennett and Tony Williams were seen in A Quiet Even-

ing at Home. Miss Bennett's quick character changes aroused wonder and the stage setting provided was in unusually good taste. The Seven Reed Birds scored their usual hit. Elizabeth Murray sang songs of the corn and Celtic varieties with good results. Annie Dagwell, a pleasing contralto, rendered "The Everlasting Light" and other selections. The kalatechroscope sprang a novelty in views burlesquing Vice-President Roosevelt's hunting exploits and Mrs. Nation's smashing a saloon. This opens a new field for the picture machines, that of caricaturing people and things of the day, which should be popular with audiences. Derenda and Breen, in expert club juggling; Lyons, Adams and De Rosa, comedy sketchists; Wilson Brothers, banjoists; Mlle. Alma and R. H. Mohr were the others on the bill.

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Welch and Melrose amused by their clever acrobatics. Frank D. Bryan scored in some parodies that night well have been edited for this engagement. Junior McTee and company put in a fair sketch, and the festivities wound up with a tolerable burlesque. Others in the bill were the Four Emperors of Music, Pat Kelly, the Tybells, Sisters Paris, and Mlle. Valmoretta. Business was very large.

WEBER AND FIELDS.—The same old crowded houses enjoyed the stock company in Fiddle-Dee-Dee and the interpolated burlesques. A new finish to the opening act was introduced to take the place of the dance of Bessie Clayton, who has retired temporarily. The new bit was immensely amusing, and will be still better as time goes on.

NEW YORK.—Large audiences greeted the stock company in The Giddy Throng and After Office Hours, and applauded the excellent vaudeville numbers that included the Agos Trio, a newly imported European act that scored a hit.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—Al Reeves' company entertained large delegations of Eastsiders.

LONDON.—The Dewey Extravaganza company put in a highly successful week.

MINER'S EIGHTH AVENUE.—Wine, Woman and Song was the week's attraction on the West side.

OLYMPIC.—The European Sensation company distracted the Harlemites' attention.

DEWEY.—Robbie's Knickerbocker Burlesquers made a most excellent impression here for the second time this season. The burlesque, Hell in Paris is risqué, but seemed to please the patrons. The living pictures were a big feature and the olio was up to the standard. Bert and Sophie Leslie, La Moynie Brothers, Carleton and Terry, Three Sisters Wright and Rice, Cady and Vedder were the chief participants.

GUS WILLIAMS, AUTHOR.

Frank Tousey, 24 Union Square, this city, has published "Gus Williams' Monologues, Recitations and Joke Book," in which are to be found some sixty pages of matter, original and otherwise, that Mr. Williams has employed with success during his long career as a public entertainer. Humor and pathos are carefully hunched, and the book makes capital reading. It is well printed and tastefully bound in flexible leather covers which render it easily carried in the pocket.

FARCE-COMEDY INSTEAD OF VAUDEVILLE.

Due to the "illness" of many of the White Rats, causing a scarcity in prominent acts, Manager Percy Williams has found it expedient to place a combination entitled A Coon in Luck, in his East New York house, the Brooklyn Music Hall, for the current week. There has been a marked depression in the business of all of the vaudeville theatres in Brooklyn during the past week.

bers of which are at present on "strike," compelled us in self-defense and in justice to the public to issue a statement giving the facts.

In the first place, we are at a loss to know just what the actors are striking for.

We have understood from various published statements by their officers that "they" desired the total abolishment of commissions; "that they" wanted all contracts booked through their own organizations, so that their own office might reap the benefit of the commissions; "that they" were not getting all that was due them; "that they" desired the total abolishment of the Association of Vaudeville Managers, and other reasons too numerous to mention.

The managers, at a conference between them and the officers of the White Rats on Feb. 2, agreed to abolish the commissions on booking, provided the full Board of Managers ratified the proceeding at their formal meeting on March 6.

Individually the managers were in favor of granting the request, and it only needed the action of a formal meeting to make it a law of the association.

The White Rats' committee agreed to take no action in the matter until after the meeting on March 6.

In the face of this agreement numbers of them willfully violated their contracts by quitting the theatres without warning on Feb. 21 at the command of their officers.

No further demands had been made on the managers previous to this date and consequently we are at a loss to understand their action in the face of their agreement.

Furthermore, inasmuch as the White Rats themselves announce that they will deduct a 5 per cent. commission on all acts booked through their office, we fail to see where the individual performer would benefit by our action in abolishing commissions.

As to their other statements, they are too absurd to be worthy of consideration.

As to the purpose of the Association of Vaudeville Managers, it was originally organized for the benefit of the performer as well as that of the manager.

By concentrating the booking in one office it was made possible to give the performer long consecutive engagements with short railroad journeys and consequently save him considerable money in railroad fares and avoid frequent periods of idleness.

This was an impossibility under the old system, when houses booked independently and numerous agents looked for the performers.

The performers have benefited by the association, but were unfortunately too short sighted to recognize the fact.

As to the continuance of the strike, we are personally indifferent. We have been enabled to place many new and meritorious acts through the vacancies created by the striking performers, and the public has, in consequence, benefited.

Such performers as went on strike under the slim and absurd overtures of "illness" will be made to prove their inability to fulfill their contracts in the courts.

We would be obliged to any one who could inform us as to just what the strike is all about.

R. F. KEITH.

President of the Association of Vaudeville Managers.

To this statement President Golden replied as follows:

To the Press and Public in General, and Mr. R. F. Keith, President Vaudeville Association, in Particular:

A letter made public yesterday, signed by the President of the Vaudeville Managers' Association, asks the following question: "What do the vaudeville performers want?"

The immediate abrogation of the commission unfairly exacted, and the agreement on a form of contract which may judge or jury in the world would pronounce fair and equitable. Equity—merely fair play—is all we ask.

For the White Rats of America.

Ezra Kendall, who is not a Rat, but who has

WHO IS WHO? A. W. Scott, manager of Edward and Mary's, Washington, D. C. 7, Bookish Ind. Hartford City 9, Wabash 11, Huntington 12

(Continued from page 7.)



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BEST LITTLE.
The best acting in the performance is done by Eda Marley, who makes a very clever old maid of a cornelia Carlyle. She is sincere, forceful and realistic. —*Post-Standard, Syracuse, N. Y.*

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THE LITTLE MINISTER.—Edmund Brees as Rob Dow gives another illustration of his versatility by the completeness with which he sinks his identity in the drunken ne'er-do-well of Thrums, the true test of good acting. —*The Boston Beacon*

Gertrude Berkeley

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EVA TAYLOR

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OLIVER TWIST.—Eva Taylor's performance in this play is a good one, her performance spirited and well sustained throughout. The stolen interview on London Bridge is brought with true feeling and the first scene in Sykes' garret made most effective by little touches of realism, tenderness and sorrow. But it is after Nancy has been choked and nailed to the point of death that she gives a climax of "realism," when she squalms, twists and crawls in her last agony. —*Wilmington Evening News*

FANNY MCINTYRE

Returns to the Bowdoin Square Theatre, Boston, for SPECIAL ENGAGEMENT, Opening Feb. 23, 1901.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

Bertha Creighton

LEADING WOMAN—EDWIN AND SHELLER STOCK CO. CHERRY AVE. THEATRE, PHILA., PA.

As "DADDIE" in THE LITTLE MINISTER.—Miss Creighton was the bright particular star of The Little Minister, which opened at the Grand Avenue Theatre last night for a week's run. Public dominated the entire play, and the character was brought out vividly by the artistic manner in which the role was enacted by Miss Creighton, who imparted to it a distinct flavor of originality and created a character delineation. It was a pleasure to witness Miss Creighton's performance. That the very large audience present thoroughly enjoyed it was manifest by the hearty applause which continuously greeted her efforts. —*The Item, Jan. 22.*

JOHN WALDRON

LEADING MAN.

UNDER TWO FLAGS.—John Waldron as Bertie Coffin realized the high expectations of his admirers, ably seconding the leading lady, and fairly dividing honors with her. —*Evening News, Feb. 26.*

SEE CENTURY STAGE, NEWARK, N. J.

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Forepaugh's Theatre Stock, Philadelphia.

HARRY CORSON CLARKE

Starring in "WHAT DID TOMKINS DO?"

LILLIAN LAWRENCE

FOURTH YEAR—LEADING WOMAN

THE LITTLE MINISTER.—Lillian Lawrence was watched with lively interest by the audience that attended the initial performance of The Little Minister at the Castle Square. Every one wanted to see how she would impersonate Bubble. It is a difficult part to assume, even for one who makes a long study of it and has the advantage of time and repeated trials to perfect it. Doubly hard must the role have been then for such a busy player as Miss Lawrence, who, instead of attempting it as a specialty, works it up in the incidental manner necessitated by stock company changes of bill. Had they been required, therefore, allowances would have been gladly made, but Miss Lawrence gave no room for them, so skillful was her interpretation of the part and so buoyantly and wholesomely did she carry it through. It called for a talent that was supplied by her gracefully and with effectiveness. There was color and feeling in Miss Lawrence's Bubble, the kind of feeling that gave tone to the whole story and made her effort a success of the type that demands warm praise. Her Scotch dialect was excellent. —*Boston Journal, Feb. 12, 1901.*

Eleanor Franklin

FEATURED IN SARDOU'S FEDORA, 1900-1901.

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All the Great soloists. All the Sensational Features! Press and people unite in declaring this "The Greatest Band of Them All."

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MANAGERS, ATTENTION!

All time contracted for **MCCARTHY'S MISAPPS, TWO JOHNS, and A WOMAN IN THE CASE**, by E. B. Fitz, cancelled, owing to Mr. Fitz's sudden death. Eastern, Western and Southern **A BREEZY TIME** Companies' contracts will be fulfilled, unless managers otherwise notified. All claims against **E. B. FITZ**, deceased, must be filed in the Probate Court, Chicago, Ill., before April 15, 1901.

K. WEBSTER-FITZ, Administratrix,
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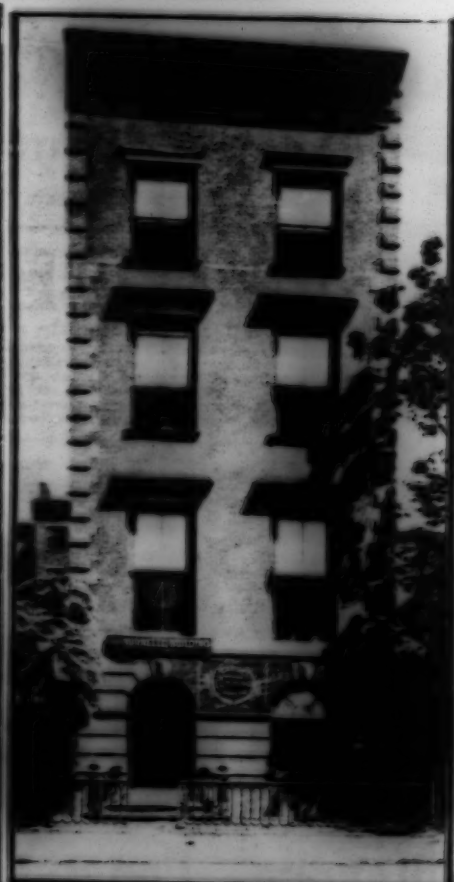
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